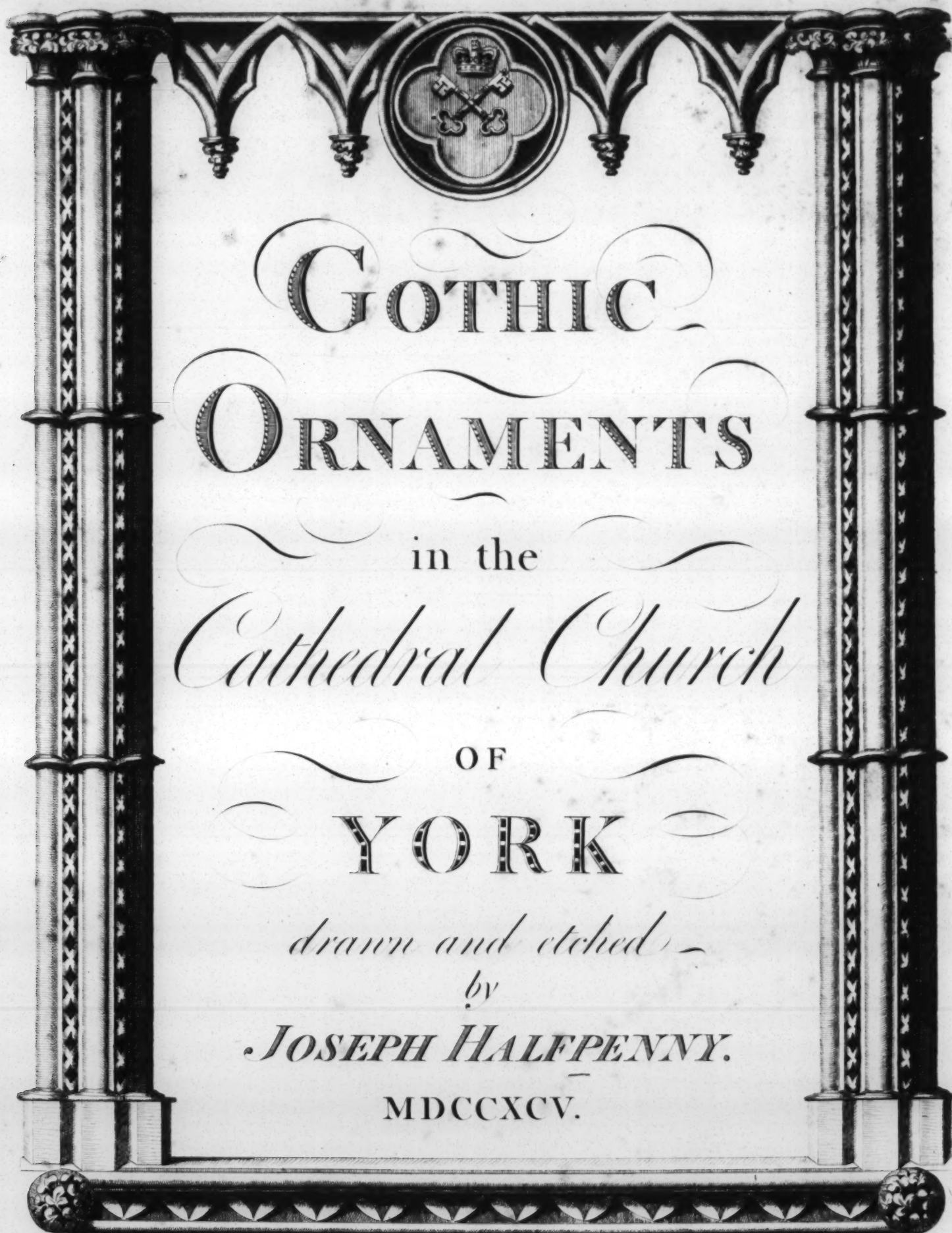


1892/19



GOTHIC
ORNAMENTS

in the
Cathedral Church

OF
YORK

drawn and etched by
JOSEPH HALPENNY.

MDCCXCV.



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THE VERY REVEREND THE DEAN
THE RESIDENTIARIES
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INTRODUCTION.

A Careful perusal of Mr. Bentham's History of the Church of Ely, and Mr. Murphy's Introduction to the Gothic Architecture of the Church and Royal Monastery of Batalha, in Portugal, (now publishing in Numbers) will enable any person to obtain a competent Knowledge of the Principles of Gothic Architecture. The arrangement of Mr. Murphy's work is most excellent, and it would be a noble Undertaking if the same method was followed in giving the Plans, Elevations, Sections, &c. of the Cathedral Church of York. Of Gothic Architecture, Sir William Chambers speaks in terms of the highest respect.

"To those usually called Gothic Architects we are indebted for the first considerable Improvements in construction; there is a lightness in their works, an art and boldness of execution, to which the antients never arrived, and which the moderns comprehend and imitate with difficulty. England contains many magnificent examples of this Species of Architecture, equally admirable for the art with which they are built, the taste and ingenuity with which they are composed. One cannot refrain from wishing that the Gothic Structures were more considered, were better understood, and in higher estimation than they hitherto seem to have been. Would our Dilettanti, instead of importing the gleanings of Greece, or our Antiquaries, instead of publishing loose incoherent prints, encourage persons duly qualified to undertake a correct elegant publication of our Cathedrals, and other Buildings called Gothic, before they totally fall to ruin, it would be of real Service to the Arts of Design; preserve the remembrance of an extraordinary Style of Building, now sinking fast into Oblivion; and at the same time publish to the World the riches of Britain in the Splendor of her Antient Structures."

Treatise on the Decorative Parts of Civil Architecture, p. 22.

With a View to encourage and bring forward an Undertaking so warmly recommended, I have been induced to exhibit this Selection of Gothic Ornaments, flattering myself that they will be found beautiful in the Design, and masterly in the Sculpture. And as they are selected from various parts of the Building, it will be necessary to remark, that, like the Church itself, they must have been executed at different times. Mr. Drake, in his Eboracum, puts the following dates to the different parts of the Church.

1227. Archbishop Walter Grey built the South Aile.

1268. John le Romaine built the North Aile

1291. His Son, John le Romaine, Archbishop, laid the foundation of the Nave from the West End Eastward.

1320. William de Melton, Archbishop, carried on the Building and finished the West End with the Steeples.

1361. John Thoresby, Archbishop, laid the first Stone of the Choir.

1370. Walter Skirlaw, Prebendary of Fenton, by a large Donation, caused the Old Steeple to be taken down, and erected a new one, which is in the Centre of the Church.

As to the time when the Chapter House was built, nothing can be determined with certainty. Mr. Drake says, that it is as old as the Church itself, but the Style of Architecture shews that it is of a much later Date.

The Patronage that I have already received will stimulate me in the execution of the present Work, and the Public may be assured that the future Numbers will not be inferior to the one now presented.

JOSEPH HALFPENNY.

YORK, March 2, 1795.

INTRODUCTION

The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. The study is based on a series of experiments conducted over a period of several years. The results of these experiments are presented in the following chapters. The first chapter discusses the general principles of growth and development. The second chapter describes the methods used in the experiments. The third chapter presents the results of the experiments. The fourth chapter discusses the implications of the results for the study of human growth and development. The fifth chapter concludes the study and suggests areas for further research.

1

PLATE 1.

TWO CAPITALS in the Chapter-house. These are in depth eight inches, and including the suspended capitals, are in number two hundred and eighty-four, each different in design. They are executed in stone: The foliage of all has been gilded; and the figures, heads, and animals have been painted in their proper colours.

PLATE 2.

FOUR BOSSES in the passage to the Chapter-house. These are nine inches in diameter, with a projection of four inches in the centre; they are near ten feet from the floor, and are in number twenty-two, of various designs; they are cut in stone, and have been gilded.

PLATE 3.

TWO HEADS in the Chapter-house. These are in depth about four inches, and are executed in stone; originally they were in number one hundred and eighty-six. The faces and drapery have been painted in their proper colours, and the ornaments gilded. Several of them are totally destroyed by time, and many have evidently been replaced by inferior artists.

PLATE 4.

TWO CAPITALS in the Choir End of the Church. These are one foot four inches in depth, and twenty-eight feet six inches from the floor.—The pillars are composed of twelve cylinders with hollow spaces: The cylinders are twenty-five feet in length: Four of them are one foot five inches in diameter, four are ten inches in diameter, and the remaining four are seven inches and three quarters in diameter. The pillars are sixteen in number, with four semi-pillars. From their capitals spring the Arches to the side Ailes.

PLATE 5.

FOUR KNOTS in the ceiling of the Choir End of the Church. Including the Transept near the Altar, there are in the Ribs, or Groins, two hundred and ninety-nine knots, from two feet to two feet six inches in length. Those in the centre are ninety-nine feet from the floor and are all cut in oak, except those over the crowns of the windows which are in stone. The foliage of all has originally been gilded, and the figures and heads painted in their proper colours. The principal Groins are in projection one foot one inch, and in breadth ten inches and a half. The smaller ones project eleven inches, and are seven inches in breadth.

*** In the next number will be given a compleat Stall, which will explain the Situation and Dimensions of the respective parts of the Chapter-house, exhibited in this Work.

PLATE 6.

A STALL in the Chapter-house, with all its parts compleat. These Stalls are forty-four in number. The Seat is one foot nine inches in height from the floor. The Columns are of Petworth Marble, six feet long and three inches and a half in diameter. The Plinth and Base, six inches. The Capitals are eight inches in height, and from them to the top of the Stall is four feet eight inches; the whole measuring thirteen feet eight inches from the ground. The Stall is three feet seven inches wide, measuring from the centers of the Columns. Originally there was a step to the Stall, but the floor is now raised and made level with the step. The whole of these Stalls, except the Columns, have been painted with rich colours, and there are evident marks of much gilding having been bestowed upon them, so that when the Chapter-house was in the height of its decoration, its appearance must have been magnificent in the extreme.

PLATE 7.

TWO SUSPENDED CAPITALS of a Stall in the Chapter-house, the situation of which is shewn in Plate 6. They are in depth eight inches.

PLATE 8.

TWO HEADS belonging to a Stall in the Chapter-house, the situation of which is shewn in Plate 6. Consult the explanation of Plate 3.

PLATE 9.

TWO CAPITALS in the Choir End of the Church. They are in depth two feet six inches, and are sixty-two feet from the ground. They are sixteen in number, and from them spring the groinings of the middle roof.

PLATE 10.

FOUR KNOTS in the Choir End of the Church. Consult the explanation of Plate 5.

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOHN HUTCHINSON
OF THE BARR

VOLUME I
CONTAINING THE HISTORY
FROM THE FIRST SETTLEMENT
TO THE YEAR 1630

BOSTON: PRINTED BY S. KNEELAND, 1764.

PLATE 11.

TWO COLUMNS in a Chapel under the Altar. The Columns of this Chapel are six in number, with six Semi-Columns, having different capitals and bases. The capitals are one foot six inches in depth, the shafts three feet six inches in length, and one foot six inches in diameter. The bases are six inches in depth, making the whole height of the column five feet six inches. In this plate one of the columns is drawn upon a larger scale than the other, that the minute ornaments of the capital may be the more distinctly seen. This Chapel has evidently been built with materials taken from some fabric much older than the present Cathedral, as on removing the pavement, the bases of some of the columns are discovered to be inverted capitals, as represented in the largest column. The base of the other appears to have belonged to a column of Roman workmanship, as it is obviously a part of the Attic base, and too large for the shaft that stands upon it.

PLATE 12.

A GROUP of FIGURES in the north-east Angle of the great Tower, adjoining the capitals from which spring the arches that support the great Tower. This Group is in height from the pavement, sixty feet, and is four feet six inches in extent.

PLATE 13.

AN ARCH over the well in the Vestry. Its width, within, is two feet six inches, and the rise, from the spring to the top of the Arch within, is seven inches. The other representation is a Console placed over the door of the entrance leading to the Vestry. It is in height one foot three inches.

PLATE 14.

TWO CONSOLES placed on the columns at the east end of the Church. They measure in height two feet four inches, and are nine feet from the floor. They are six in number, with Canopies over them, of which a representation will be given in a future number.

PLATE 15.

FOUR KNOTS in the Ceiling of the Choir End of the Church. Consult Plate 5.

PLATE 16.

TWO SUSPENDED CAPITALS in the Chapter-house. Consult Plates 6. and 7.

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PLATE 17.

A CAPITAL in the north Aile. It is in depth one foot four inches, and is twenty-two feet from the floor. The Pillars in this Aile are composed of twenty-four cylinders; four are nine inches in diameter, four are five inches and a half in diameter, eight are five inches in diameter, and eight are six inches in diameter. These last are of marble, and brought, as supposed, from Petworth, in Suffex. The mouldings of the Capital above the foliage are of the same marble, and from them spring the Arches to the side Ailes.

PLATE 18.

TWO CAPITALS in the Chapel under the Altar. Consult Plate 11.

PLATE 19.

TWO HEADS over the coats of arms in the Spandrills to the Arches, in the north Transept, near the Altar. The shield is two feet wide at the top. In the Choir end of the Church, including the Transept, there are forty-eight of those Heads, with a coat of arms under each, and it is probable that they are Portraits.

PLATE 20.

A CANOPY placed on the Columns at the east end of the Church. It is in height two feet two inches, and in width two feet four inches. These Canopies are six in number, and are placed eight feet ten inches above the consoles, as shewn in Plate 14. They are cut out of one solid stone.

PLATE 21.

TWO KNOTS in the Ceiling of the west end of the Church. They are placed against the wall, as a Bracket or Corbel, for the small Ribs or Groins to spring from. In the Nave are one hundred and forty-seven Knots of various dimensions, from three feet three inches to one foot six inches long. The largest consist of Historical Subjects, taken from the New Testament. The others are composed of foliage and figures. All of them are cut in oak, and originally have been painted and gilded, in the same manner as the Knots in the Choir end of the Church. Specimens of the Historical Subjects, and foliage, will be given in the subsequent Numbers.

PLATE 22.

TWO CAPITALS in the Nave of the Church. They are in depth one foot two inches, and twenty-six feet from the floor. The Pillars in the Nave are fourteen in number, with four semi-pillars; twelve of them are composed of twelve cylinders with flat spaces, of seven inches, between them. Four of the cylinders are one foot four inches and a half in diameter, four are nine inches in diameter, and four seven inches in diameter. The other two Pillars, at the west end, have each an addition of four cylinders, to give a greater strength to support the two west Towers. From these Capitals spring the arches to the side Ailes.

PLATE 23.

TWO PINNACLES in the side Ailes of the Nave. They are in height one foot eleven inches, and from the floor to the top, twelve feet.—The Pilasters on which they are placed are four inches and a half wide below the heads. In the side Ailes of the west end of the Church, there are eighty-eight of those Pinnacles or Spiracles, and thirty-six that are semi, each having some variation in the design. But from the extreme delicacy and minuteness of the parts, time has so preyed upon them that very few are perfect.

PLATE 24.

TWO HEADS over a Stall in the Chapter-house. Consult the explanation of Plate 3.

PLATE 25.

TWO FINIALS, with the Crockets to the Pediments, in the side Ailes of the Nave of the Church. The Finials are in height one foot; and are twelve feet from the floor to the top. In the side Ailes, and west end of the Church, there are eighty-eight Pediments, each having some variation in the ornamental parts, and between them are placed, on a Pilaster, a Pinnacle, as shewn in Plate 23.

PLATE 26.

TWO KNOTS in the Ceiling of the Nave, or west end of the Church. The one which represents the Annunciation, is in length three feet, and in breadth two feet six inches. The letters on the label are nearly defaced, but what remains is given in the Plate. The other, representing the adoration of the Magi, is in length three feet three inches, and in breadth three feet one inch. Consult the explanation of Plate 21.

STATE OF NEW YORK
IN SENATE
January 1, 1901.

REPORT

OF THE

COMMISSIONERS

OF THE LAND OFFICE

FOR THE YEAR

ENDING DECEMBER 31, 1900.

ALBANY:

JOHN B. LANE, PRINTING OFFICE.

1901.

THE COMMISSIONERS OF THE LAND OFFICE.

PLATE 27.

A COMPARTMENT, of which there are eighty-eight in the side Ailes of the Nave and west end of the Church. They are four feet in width, from the Centre of the Pilasters, and twelve feet in height, from the floor to the top of the Finials.

Plates 23. and 25. shew the Pinnacles and Finials on a larger scale.

PLATE 28.

A CAPITAL in the north Aile. Consult Plate 17.

PLATE 29.

TWO CAPITALS in the Nave of the Church. Consult Plate 22.

PLATE 30.

TWO FIGURES in the south-east angle of the great Tower, answering to the Group in Plate 12.

PLATE 31.

TWO CONSOLES in the Vestry. They are two feet in length, and ten inches in projection.

PLATE 32.

FOUR KNOTS in the Ceiling of the Roof of the Nave of the Church. Consult Plate 21.

PLATE 33.

A CAPITAL of a Semi-Pillar in the South Aile of the Nave of the Church. It is in depth, one foot two inches, and twenty-six feet from the floor. The Semi-Pillars in the South and North Ailes of the Nave are fourteen in Number, from which spring the Ribs, or Groinings, of the Side Ailes of the Nave. Of these, twelve are composed of three Cylinders, with a flat space between them. The centre Cylinder is nine inches in diameter, the others are six inches in diameter. The two other Semi-Pillars have each five Cylinders with flat spaces between them. They correspond with the great Pillars that support the West Towers.

PLATE 34.

ANOTHER CAPITAL of a Semi-Pillar in the South Aile of the Nave of the Church. Consult Plate 33.

PLATE 35.

THREE NICHES in the Tympan of the Pediment of the West Door, with the Weather Mouldings and Crockets. The centre Nich is five feet six inches in height, and two feet in width. The other two Niches are three feet in height, and one foot one inch in width.

PLATE 36.

A PEDIMENT to one of the Compartments in the side of each window in the North Aile of the Nave. It is in height, from the bottom of the Ornaments to the top of the Finial, eight feet three inches; in width, from the centre of the Pilasters, three feet ten inches; and from the floor to the top, thirty-four feet. In the North and South Ailes of the Nave there are twenty-eight Compartments, and as many Pediments having different Devices.

PLATE 37.

TWO FINIALS of Pediments in the South Aile of the Nave of the Church, but different from the one represented in Plate 36. They are in height one foot eight inches, and in width, one foot at the greatest projection.

PLATE 38.

A CAPITAL in the Nave of the Church. It is in depth one foot two inches; the centre cylinder is one foot five inches in diameter; the other two are seven inches in diameter. They are part of the Pillars which separate the Nave from the side Ailes, (see Plate 22.) but are continued to the height of sixty-two feet, and from their Capitals spring the Groinings to the roof of the Nave. These Capitals are fourteen in number, and in general are composed of a double row of leaves. The figures in this Plate are so artfully grouped, that, when viewed from the ground, they put on the appearance of rich foliage.

PLATE 39.

A PEDESTAL and CANOPY, placed on the middle Jamb of the great Door at the West End of the Church. The Pedestal is ten inches in breadth, and in height seven feet two inches. From the top of the Pedestal to the Canopy is three feet three inches, and the Canopy is four feet four inches in height. Having from their situation been much defaced, I have, with great circumspection, added a Finial, with some small parts from the same part of the Church.

PLATE 40.

A CAPITAL and HEAD to the Pillars, which separate the Nave from the side Ailes. The Heads are thirty-two in number, of which twenty-six are as large as life. The other six are much smaller.

PLATE 41.

A CROCKET to the Pediment of the great West Door, with part of the mouldings of the Arch. This is in length one foot eight inches, and is taken from the lower part of the Pediment, being different from the upper Crockets.

PLATE 42.

TWO FINIALS with their Crockets, in the Compartments at the West End of the Church. Those Compartments will be given in Plate 43.

PLATE 43.

TWO COMPARTMENTS at the West End of the Nave of the Church. They are six in number, each nineteen feet in height, and, from the centre of the Pilasters, five feet in width. They are placed over Compartments, the same as the one represented in Plate 27.

PLATE 44.

TWO CAPITALS to the centre Mullions of the Compartments, represented in Plate 43. They are seven inches in height, and five inches in diameter.

PLATE 45.

TWO CONSOLES placed at the bottom of the Compartments, represented in Plate 43. They are one foot long and seven inches deep, with a projection of nine inches.

PLATE 46.

A COMPARTMENT in the spandrill of the Arch to the Door of the South Aile at the West End of the Church. In the spandrills to the Arches of the Doors, in the two Side Ailes are four of these Compartments in Alto Relievo, nearly two feet square, representing different contests. Three of them are much defaced.

PLATE 47.

A CAPITAL and HEAD to the Pillars which separate the Nave from the Side Ailes. Consult Plate 40.

PLATE 48.

FOLIAGE in the Capitals of the Pillars to the Nave. Those Capitals have a great variety in the design; and no one Capital has the same Foliage continued around.

PLATE 33

PLATE 34

Two small, dark, irregularly shaped objects, possibly seeds or small stones, are shown. They are dark in color and have irregular, somewhat rounded shapes. One is slightly larger than the other. They are set against a light background.

PLATE 35

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Two small, dark, irregularly shaped objects, possibly seeds or small stones, are shown. They are dark in color and have irregular, somewhat rounded shapes. One is slightly larger than the other. They are set against a light background.

PLATE 38

Two small, dark, irregularly shaped objects, possibly seeds or small stones, are shown. They are dark in color and have irregular, somewhat rounded shapes. One is slightly larger than the other. They are set against a light background.

PLATE 49.

A DOOR on the side of the North Aile of the Nave of the Church. The opening of this Door is eight feet high and four feet seven inches wide. It is evidently an alteration made after the finishing of that part of the Church, and by the Arms of France, which is Fleurs de Lis seme, must have been done prior to Henry 5th, as the Arms of France were then changed to three Fleurs de Lis.—Over the centre Figure there remains part of a rich Canopy, nearly the same as the one represented in Plate 39, which together with the Figures represented in this Plate, bears the savage marks of Fanaticism.

PLATE 50.

A CAPITAL in the Nave of the Church, from whence spring the Groinings of the Roof. Consult Plate 38.

PLATE 51.

FOLIAGE in the Capitals to the Pillars, that separate the Nave and the side Ailes.

PLATE 52.

TWO HEADS in the Chapter House. Consult Plate 3.

PLATE 53.

TWO KNOTS in the Ceiling of the Nave. Consult Plate 21.

The Historic subjects in the Ceiling of the Nave, are; The Annunciation, The Nativity, The Adoration of the Magi, The Resurrection, The Ascension, The Descent of the Holy Ghost, and the two represented in this Plate, viz. The Assumption, and the Coronation of the Virgin Mary.



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PLATE 54.

THREE STALLS in the Choir. These Stalls are sixty-six in number. They are twenty-one feet in height, and two feet five inches in width. The seat of each turns up, the under part of which is enriched with some device cut in Alto Relievo. The centre Stall represents the seat turned up. The whole of these Stalls are executed in Oak, but the suspended Ornaments, or Capitals to the Canopy of the Seat, are all broken off.

PLATE 55.

A CAPITAL to a Semi Pillar in the West Aile of the North Transept, from whence spring the Groins to the Roof. This Capital is in depth one foot three inches, with a projection of eight inches.

PLATE 56.

TWO HEADS on the Pillars in the Nave of the Church. Consult Plate 40.

PLATE 57.

A BRACKET in the West side Aile of the North Transept. It is in depth two feet three inches, and in projection one foot four inches. In this Transept, with its side Ailes, are ten of these Brackets, of different sizes and foliage.

PLATE 58.

A FINIAL to the end of one of the Seats in the Choir. It is one foot one inch in height, and nine inches in breadth, at the greatest projection. There are sixteen of these Finials to the first Seats before the Stalls, and originally there have been thirty-two, of a smaller dimension, to the Seats below, all of which are executed in Oak.

PLATE 59.

A part of the **SCREEN** which separates the Service-Choir from the Nave of the Church. The Screen is in length fifty-one feet six inches, and in height twenty-three feet six inches. Through it is the entrance into the Choir, on the North Side of which are seven Niches, and on the South Side eight Niches, containing the Statues of the Kings of England, from the Conquest to King Henry 6th, "in whose reign (it seems) this work was finished." Mr. Torr's M. S.

Mr. Drake in his Eboracum, page 521, says, "The image of this last Monarch was certainly taken down in compliment to his enemy and successor Edward 4, by the Archbishop's orders then in being. The cell remained empty till the reign of King James 1, at whose first coming to this City the Dean and Chapter thought fit to fill up the vacancy with his figure."

The three Statues represented in this Plate, are William the Conqueror, William Rufus, and Henry 1.

PLATE 60.

A CANOPY, more at large, over the Statues represented in Plate 59. The Pedestal to the same will be given in the next Number.

PLATE 61.

A CAPITAL to a Semi Pillar in the East Aile of the North Transept. Consult Plate 55.

PLATE 62.

A CAPITAL in the North Aile to the Choir. Consult Plate 4.

PLATE 63.

FOLIAGE to the **CAPITALS** in the North Transept. Consult Plate 17.

PLATE 11

FIG. 1. A section through the middle of the specimen, showing the internal structure of the body. The body is elongated and tapers towards the ends. The internal structure consists of a central longitudinal canal, surrounded by a layer of muscle or connective tissue. The ends of the body are rounded and slightly flattened.

PLATE 12

FIG. 2. A section through the middle of the specimen, showing the internal structure of the body. The body is elongated and tapers towards the ends. The internal structure consists of a central longitudinal canal, surrounded by a layer of muscle or connective tissue. The ends of the body are rounded and slightly flattened.

PLATE 13

FIG. 3. A section through the middle of the specimen, showing the internal structure of the body. The body is elongated and tapers towards the ends. The internal structure consists of a central longitudinal canal, surrounded by a layer of muscle or connective tissue. The ends of the body are rounded and slightly flattened.

PLATE 14

FIG. 4. A section through the middle of the specimen, showing the internal structure of the body. The body is elongated and tapers towards the ends. The internal structure consists of a central longitudinal canal, surrounded by a layer of muscle or connective tissue. The ends of the body are rounded and slightly flattened.

PLATE 15

FIG. 5. A section through the middle of the specimen, showing the internal structure of the body. The body is elongated and tapers towards the ends. The internal structure consists of a central longitudinal canal, surrounded by a layer of muscle or connective tissue. The ends of the body are rounded and slightly flattened.

PLATE 16

FIG. 6. A section through the middle of the specimen, showing the internal structure of the body. The body is elongated and tapers towards the ends. The internal structure consists of a central longitudinal canal, surrounded by a layer of muscle or connective tissue. The ends of the body are rounded and slightly flattened.

PLATE 64.

THE ENTRANCE through the Screen into the Service-Choir. This Entrance, from the floor to the top of the finial, is twenty-three feet six inches, and in width fourteen feet six inches. Originally it had folding Doors made of Oak, and of good workmanship, but they were removed, to place therein the present Iron Gates, being the gift of Mrs. Mary Wandesford, in the time of Dean Finch.

PLATE 65.

THE PEDIMENT of the above Entrance more at large.

PLATE 66.

A PEDESTAL in the Screen to the Service-Choir. These Pedestals, on which are placed the Statues of the Kings, are in height six feet, and in width three feet. The Cap of each is enriched with a variety of Foliage, Animals, and Figures, of a convex form, upon a concave ground. In the pannels of the Pinacles over the Heads, have been small whole-length Figures, not above one inch and half high. But it is to be lamented, that from the extreme delicacy of the whole, and being executed in Stone, this part of the Screen has lost the greatest part of its original beauty.

PLATE 67.

A BRACKET in the North Transept, with the base of the Cylinders resting upon it. The Bracket is in height two feet, and in the greatest diameter one foot four inches.

PLATE 68.

UPPER WINDOWS in the South Transept, with the Cornice from whence spring the Groinings to the Roof. The Windows are in height six feet, and in width one foot ten inches.

PLATE 69.

TWO SEATS to the Stalls in the Choir. They are in length two feet two inches, and in breadth one foot one inch. These Seats, with a double row of Seats before them, are all cut in Oak, and when turned up exhibit different devices of Figures, Animals, and Foliage.

PLATE 4

FIGURE 1. The Chinese temple, with the altar, the main entrance, and the side entrance. The temple is in the center of the site, and is surrounded by a wall. The main entrance is on the left, and the side entrance is on the right. The altar is in the center of the temple. The temple is built of wood and has a tiled roof. The main entrance is decorated with carvings. The side entrance is also decorated with carvings. The temple is a traditional Chinese building.

PLATE 5

FIGURE 2. The Chinese temple, with the altar, the main entrance, and the side entrance. The temple is in the center of the site, and is surrounded by a wall. The main entrance is on the left, and the side entrance is on the right. The altar is in the center of the temple. The temple is built of wood and has a tiled roof. The main entrance is decorated with carvings. The side entrance is also decorated with carvings. The temple is a traditional Chinese building.

PLATE 6

FIGURE 3. The Chinese temple, with the altar, the main entrance, and the side entrance. The temple is in the center of the site, and is surrounded by a wall. The main entrance is on the left, and the side entrance is on the right. The altar is in the center of the temple. The temple is built of wood and has a tiled roof. The main entrance is decorated with carvings. The side entrance is also decorated with carvings. The temple is a traditional Chinese building.

PLATE 7

FIGURE 4. The Chinese temple, with the altar, the main entrance, and the side entrance. The temple is in the center of the site, and is surrounded by a wall. The main entrance is on the left, and the side entrance is on the right. The altar is in the center of the temple. The temple is built of wood and has a tiled roof. The main entrance is decorated with carvings. The side entrance is also decorated with carvings. The temple is a traditional Chinese building.

PLATE 8

FIGURE 5. The Chinese temple, with the altar, the main entrance, and the side entrance. The temple is in the center of the site, and is surrounded by a wall. The main entrance is on the left, and the side entrance is on the right. The altar is in the center of the temple. The temple is built of wood and has a tiled roof. The main entrance is decorated with carvings. The side entrance is also decorated with carvings. The temple is a traditional Chinese building.

PLATE 9

FIGURE 6. The Chinese temple, with the altar, the main entrance, and the side entrance. The temple is in the center of the site, and is surrounded by a wall. The main entrance is on the left, and the side entrance is on the right. The altar is in the center of the temple. The temple is built of wood and has a tiled roof. The main entrance is decorated with carvings. The side entrance is also decorated with carvings. The temple is a traditional Chinese building.

PLATE 70.

A WINDOW in the Chapter-House, with the Buttresses, taken externally. The Window, from the line of the glass, is in width seventeen feet. From the sole to the top of the capitals of the mullions, twenty-four feet seven inches; and from the capitals to the point of the arch, twenty-three feet six inches. The Chapter-House is an octagon, (one side of which, to the parapet, is represented in this Plate) and has evidently been a detached building from the Church. The connecting passage having blocked up the window over the entrance into the Chapter-House, is a great disadvantage to the beauty of this elegant Building.

PLATE 71.

THE CORNICE to the Chapter-House, more at large. It is in depth one foot ten inches, and in projection one foot. Consult Plate 70.

PLATE 72.

TWO BRACKETS in the North Transept. They are in height one foot eight inches; in width, at the greatest diameter, one foot four inches, with a projection of one foot four inches. Consult Plates 57 and 67.

PLATE 73.

A CAPITAL more at large, represented in Plate 68. This Capital is in depth one foot three inches, and in projection seven inches.

PLATE 74.

A COMPARTMENT in the West Aile to the North Transept, in which is an arched recess for a Piscina, an Altar having originally been in this place. These Compartments in the North Transept and its side Ailes, are in number thirty-seven; they are in width from the centre of the Cylanders, four feet ten inches, and in height, from the floor to the moulding above, twelve feet. The Cylanders in this Plate are flatter than the rest of these Compartments, from the seat being raised one foot four inches higher.

PLATE 22

AN UPPER WINDOW at the East End of the Church, taken vertically. The window is in a high position, and from the top of the wall to the top of the window is a distance of about 10 feet. The window is divided into three parts by two vertical mullions, and a transom dividing the top part from the lower part. The window is filled with glass, and the light is very bright. The window is situated in a wall of masonry, and the masonry is of a light color. The window is a good example of the architecture of the period.

PLATE 23

A view of the interior of the Church, looking towards the East End. The view shows the nave, the choir, and the altar. The nave is a large, open space, and the choir is a smaller, more ornate space. The altar is a large, ornate structure, and the East End is a high, vaulted space. The interior of the Church is very well preserved, and the architecture is of a high quality.

PLATE 24

A view of the exterior of the Church, looking towards the East End. The view shows the East End of the Church, which is a high, vaulted structure. The East End is a good example of the architecture of the period, and it is a very important part of the Church. The exterior of the Church is very well preserved, and the masonry is of a high quality.

PLATE 25

A view of the interior of the Church, looking towards the West End. The view shows the nave, the choir, and the altar. The nave is a large, open space, and the choir is a smaller, more ornate space. The altar is a large, ornate structure, and the West End is a high, vaulted space. The interior of the Church is very well preserved, and the architecture is of a high quality.

PLATE 26

A view of the exterior of the Church, looking towards the West End. The view shows the West End of the Church, which is a high, vaulted structure. The West End is a good example of the architecture of the period, and it is a very important part of the Church. The exterior of the Church is very well preserved, and the masonry is of a high quality.

PLATE 75.

AN UPPER WINDOW at the East End of the Church, taken externally. The Window from the line of the glass, is in width fourteen feet nine inches, and from the sole to the point of the Arch twenty-nine feet. There are six of these Windows, divided by mullions into five lights, and are again divided by mullions, and a transom projecting two feet from the glass, into six lights. To strengthen the mullions of the window, four stays, ornamented at the ends, rest on the transom. There are two other Windows adjoining these, of a less width but of the same height. These eight Windows differ from all the others in the Church, by having the projecting mullions on the outside, which do not correspond with the mullions of the Window. For the East Window, in order to add strength to mullions of so great a length, has corresponding mullions, with stays, projecting three feet clear from the glass, which admits two galleries to cross the Window, yet when viewed from the body of the Church, they appear to be single mullions.

PLATE 76.

THE CORNICE above the Window, represented in Plate 75, more at large. This Cornice is in depth two feet, and in projection one foot three inches. Below is the front and profile of the end of a stay resting on the transom in the same Window.

PLATE 77.

THE SOUTH DOOR, taken externally. This Folding-Door is in width eight feet three inches, in height sixteen feet six inches, and in thickness six inches. It appears by the design to have been executed at a later period than the time of building this part of the Church. The inside of this Door has of late years been renewed, and is evidently Modern Gothic.

PLATE 78.

ARCHES on the West Side of the South Transept. From the centres of the outermost cylinders the width is twenty-five feet, and the height between the Astragal at top and bottom, twenty-two feet. The outer Arch is a semi-circle, and the opening of the lesser Arches originally shewed the timber of the roof, but in the present repairs of the Church the Dean and Chapter have removed that unpleasant appearance, by a partition recessed.

PLATE 79.

TWO BOSSES in the spandrels to the Arches, represented in Plate 78. These Bosses are of different dimensions, being in diameter from one foot five inches, to one foot, with a projection of five inches.

PLATE 80.

THE WEST DOOR, taken externally. From the ground to the moulding crossing at top, it is thirty-three feet in height; and from the outside of the two extreme Pilasters twenty-four feet in width. The opening of each of the Doors is sixteen feet in height, and six feet one inch in width. In the centre mouldings of the Arch, are sixteen Niches with figures, and a canopy over them, (one of which is represented more at large in Plate 81.) and by the figures which now remain, there seems to be an allusion to the Fall of Man, in Adam and Eve. On one side of the Pediment, in a Niche is the Statue of Robert le Vavasour, holding in his hands an unhewn stone, with his Coat of Arms adjoining. On the other side is the Statue of Robert de Percy, holding in his hand a representation of a piece of wrought wood, with his Coat of Arms adjoining. History informs us that these two Persons gave the Stone and Timber for the building of the Church. In the centre Niche of the Pediment is part of a figure which, Mr. Drake says, was the figure of Archbishop William de Melton, the principal founder of this part of the Church.—I have been induced to represent this elegant specimen of Gothic Ornament, as almost perfect, notwithstanding time has greatly preyed upon it; however, sufficient of the mouldings remain to ascertain the Design. The Angels over the Coats of Arms, with part of the ornaments in the Tympan of the Pediment being much injured by weather, they are restored from similar ones of the inside of the same entrance. The Doors are modern, having of late years been renewed.

PLATE 81.

MOULDINGS in the Arch to the West Door. These Mouldings, taken with a stretched line, are in girth one foot six inches. The figures in the Niche are ten inches in height.

PLATE 82.

A WINDOW in the side Ailes of the Choir, at the East End of the Church, taken externally. These Windows, taken from the Glass line, are twelve feet six inches in width; from the sole to the top of the capitals, nineteen feet six inches in height; and from thence to the point of the arch, fourteen feet six inches. These Windows are fourteen in number, of which two have only two lights.

PLATE 83.

THE CORNICE over the Window in Plate 82. This Cornice is in depth two feet, and in projection one foot two inches. The upper part is the Fascia of the Parapet in the same Plate.

PLATE 84.

THE PEDIMENT between the two Towers at the West End of the Church, with the Pediment to the West Window. The former is fifty feet in width at the base, and from thence to the point of the weather mouldings, twenty feet in height.

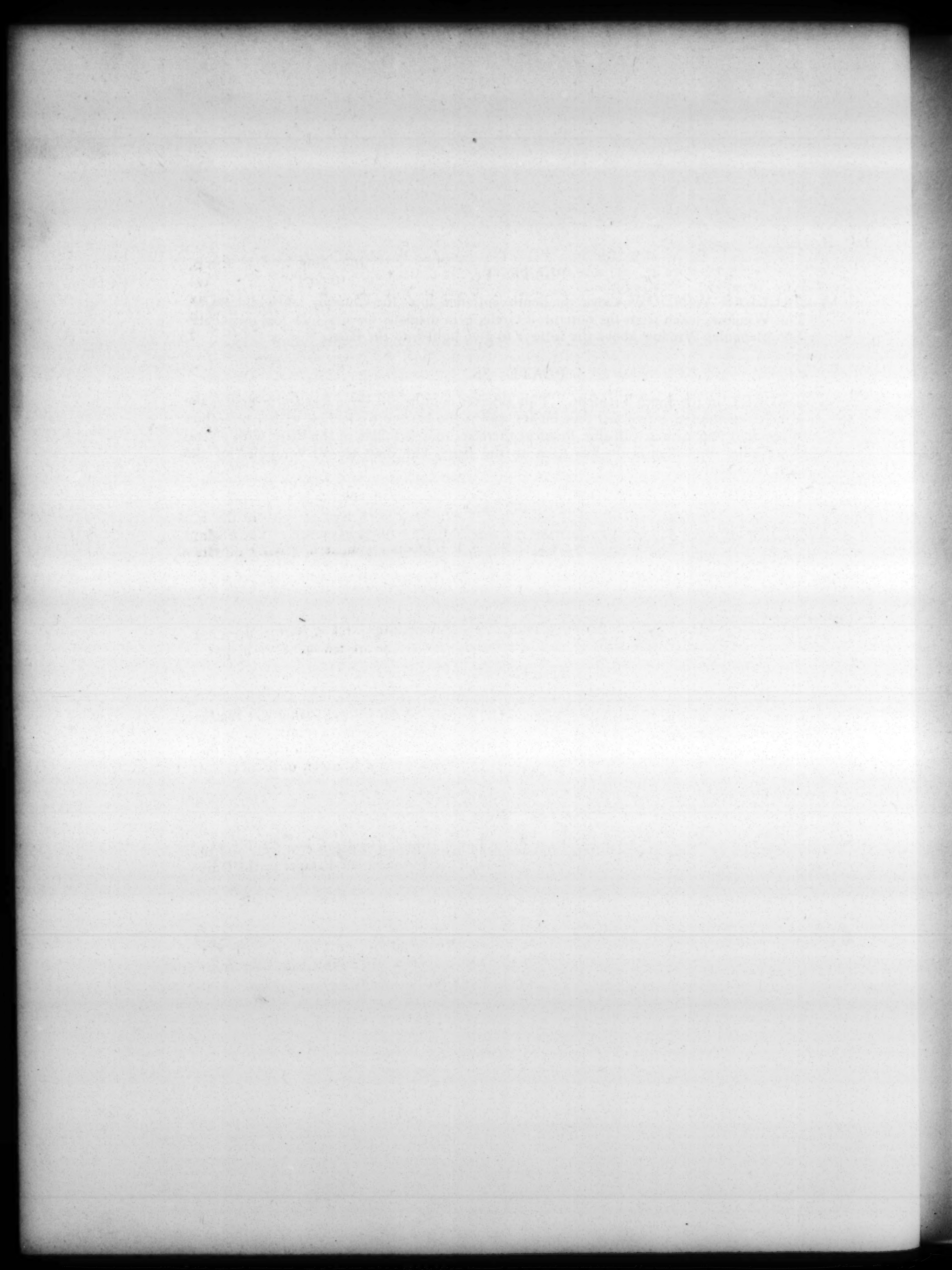


PLATE 85.

A CIRCULAR WINDOW above the South entrance into the Church, taken externally. This Window, taken from the outermost circle, is in diameter twenty-four feet six inches. The triangular Window above the same is to give light into the Roof.

PLATE 86.

A BRACKET in the South Transept. This Bracket is in height three feet seven inches; the diameter at the top is two feet four inches, and at the bottom six inches, with a projection of one foot four inches. In this Transept there are four Brackets of this size, with several of a smaller dimension in the side Ailes to the same, but they are all composed of the same ornament.

PLATE 87.

A GROUP of seven Figures on a Buttreffs at the West End of the Church. The Figures are six feet high, and seventy-six feet six inches from the ground. There are two of these Groups, one on each side of the West Window.

PLATE 88.

MOULDINGS in the Arch to the West Door. Consult Plate 80.

PLATE 89.

TWO NICHES with **PEDESTALS** on each side of the Iron Gates to the side Ailes of the Choir. The whole is in height ten feet, and in width, from the centres of the Pilasters, one foot eight inches.

PLATE 90.

TWO SPOUTS to the roof of the north side Aile of the Nave of the Church. These Spouts are in projection three feet eight inches. There are a great number of these Spouts, with similar projecting ornaments at the angles of the Buttreffes. Almost all of them are obliterated by time, yet each seems to have been of a different design.

PLATE 91.

A WINDOW in the Nave, or West End of the Church, with part of a Window in the side Aile of the Nave, both taken externally. The upper Window, taken from the line of the glass, is in width fifteen feet four inches, in height from the sole to the capitals twelve feet four inches, and from thence to the point of the arch fourteen feet. The lower Window, taken in the same manner, is in width ten feet six inches, in height from the sole to the capitals twenty-one feet three inches, and from thence to the point of the arch eight feet seven inches, and projects before the upper Window about twenty-two feet. These Windows are in number twenty-eight, there being fourteen of each.

PLATE 92.

TWO CORNICES. The upper Cornice over the Windows in Plate 91. It is in depth one foot eight inches, with a projection of ten inches. The other Cornice is taken from the North Transept, and is nearly of the same size as the other.

PLATE 93.

TWO NICHES on the outside of the West End of the Church. These Niches from the ground to the moulding at the top, are in height seventeen feet, and in width from the centres of the Pilasters, three feet six inches. They are forty-eight in number.

PLATE 94.

TWO SPOUTS at the north side of the East End of the Church. Consult Plate 90.

PLATE 95.

FOUR COMPARTMENTS in the Ceiling of the Chapter-House. The Compartments, in which there is the representation of a human figure, are in length twenty-three feet, and in width at the top four feet six inches. The other Compartments, with birds and circular devices, are in length thirteen feet six inches, and in width at the bottom four feet six inches. In this Ceiling, formed by the Ribs or Groins, are sixty-four Compartments, of which number thirty-two contain each a human figure twelve feet in height, with a plain border. The others are ornamented with birds and circular devices. These are varied, each having a different ornamented border. Three of these borders will be coloured, and given on a larger scale, in Plate 96. As the colouring of these Paintings could not be expressed in words, I have endeavoured faithfully to colour them from the originals. It must be remarked, that what I have made Yellow, is Gold in the original. These Paintings are on wood, and seem to have been done in *alla tempora* with a coat of varnish over it.

History informs us, that the Arts and Sciences were introduced into this Island in the seventh century, and that in the tenth century, in the reign of King Edgar, Painting was then

held necessary to the accomplishment of a refined education: Yet Mr. Horace Walpole, in his *Anecdotes of Painting*, says, that the earliest account on record, he could meet with, is dated 1233, in which King Henry III. orders the Sheriff of Southampton to have the King's Chamber at the Castle of Winchester painted with the same Histories and Pictures with which it was first painted.

On comparing the Chapter-House with the Cathedral, it will be found that the style of the Windows, Buttresses, Foliage, Heads, and the singular introduction of Grotesque Figures on the parapet of the former, are very similar to the same parts in the Nave, or West End of the Church, founded in 1291, and that some of these peculiarities are not to be found in that part of the Church which was built either prior or subsequent to the West End. It therefore seems reasonable to fix the building of the Chapter-House at or about 1291; and if it is admitted that the Paintings in the Ceiling are coeval with the Building, this specimen of the Art of Painting may be classed with the oldest that we have in the Kingdom.

From the scaffolding erected for the purpose of repairing the inside of the Chapter-House, I had an opportunity of making a more faithful drawing of the Paintings, than could have been done from the ground, the whole being much impaired by time. However, there were sufficient remains to ascertain the design of the whole.

I am sorry to add, that on examination of the Ceiling it was found in such a state of decay as to make it necessary to take down the whole; consequently, this ancient and venerable piece of Art is now no more.

PLATE 96.

THREE BORDERS to the Compartments represented in Plate 95, on a larger scale. These Borders are in breadth seven inches.

PLATE 97.

THE EAST WINDOW taken externally, a little below the capitals. This Window, taken from the line of the glass, is in width thirty feet nine inches; in height, from the sole to the capitals, forty-six feet; and from thence to the point of the arch, thirty feet nine inches. The larger Mullions are one foot in diameter, and project from the glass eight inches; the lesser are six inches in diameter, and project six inches. The glass of this Window, from the sole to the capitals, is divided by iron bars into one hundred and forty-four compartments, the greatest part of which have each a different historic subject, chiefly that of the Bible, but at present very difficult to comprehend.

PLATE 98.

THE WEST WINDOW taken externally, a little below the capitals. This Window, taken from the line of the glass, is in width twenty-five feet; in height, from the sole to the capitals, twenty-nine feet; and from thence to the point of the arch, twenty-five feet. The larger Mullions are in diameter eleven inches, and project from the glass eight inches; the lesser are in diameter eight inches, and project six inches.

PLATE 99.

A CAPITAL in the West Aile of the North Transept. This Capital is in depth one foot three inches, with a projection of eight inches.

PLATE 100.

A WINDOW in the North Transept, taken externally. This Window, taken from the line of the glass, is in width four feet two inches; in height, from the sole to the capitals, fifteen feet seven inches; and from thence to the point of the arch, four feet two inches.

PLATE 101.

TWO CAPITALS in the Choir End of the Church. Consult Plate 9.

PLATE 102.

AN INSIDE VIEW of the Chapter-House. The Plates taken from the Chapter-House and the Passage to it, are, Two Capitals, Plate 1. Four Bosses, Plate 2. Two Heads, Plate 3. A Stall, Plate 6. Two suspended Capitals, Plate 7. Two Heads, Plate 8. Two suspended Capitals, Plate 16. Two Heads, Plate 26. A Window with the Buttresses, Plate 70. The Cornice, Plate 71. Four Compartments, Plate 95. And Three Borders, Plate 96.—On comparing these Ornaments with the Ornaments in the Nave or West End of the Church, the design and manner of executing them will be found very much in the same Style.

PLATE 103.

A VIEW from the North Transept, or Aile, of the Church. The Plates taken from the North Transept, are, A Capital, Plate 17. A Capital, Plate 28. A Bracket, Plate 57. A Capital, Plate 61. Foliage, Plate 63. A Bracket, Plate 67. Two Brackets, Plate 72. A Compartment, Plate 74. A Cornice, Plate 92. A Capital, Plate 99. And a Window, Plate 100.

The Plates taken from the South Transept, or Aile, are, Upper Windows, Plate 68. A Capital, Plate 73. The South Door, Plate 77. Arches, Plate 78. Two Bosses, Plate 79. A Circular Window, Plate 85. And a Bracket, Plate 86.

The South Transept was built A. D. 1227.

In this part of the Church the ornamental parts have very little variety, as the Capitals, Brackets, &c. are formed of the same kind of scroll leaf. The mouldings are enriched with Zigzag, and the few attempts to represent a human Head are executed in a very mean Style. The Knots in the Ceiling have somewhat more variety, but are very rude in the design and execution.

The North Transept was built A. D. 1268.

This Transept is, in general parts, much the same as the South Transept, but in the Capitals and Brackets, there is a greater variety of Foliage. The Arches to the Compartments are of a different form, as may be seen in the Plates.

PLATE 104.

A VIEW from the Nave, or West End of the Church. The Plates taken from the Nave and West End, are, Two Knots, Plate 21. Two Capitals, Plate 22. Two Pinnacles, Plate 23. Two Finials, Plate 25. Two Knots, Plate 26. A Compartment, Plate 27. Two Capitals, Plate 29. Four Knots, Plate 32. A Capital, Plate 33. A Capital, Plate 34. Three Niches, Plate 35. A Pediment, Plate 36. Two Finials, Plate 37. A Capital, Plate 38. A Pedestal and Canopy, Plate 39. A Capital and Head, Plate 40. A Crocket, Plate 41. Two Finials, Plate 42. Two Compartments, Plate 43. Two Capitals, Plate 44. Two Consoles, Plate 45. A Compartment, Plate 46. A Capital and Head, Plate 47. Foliage, Plate 48. A Door, Plate 49. A Capital, Plate 50. Foliage, Plate 51. Two Knots, Plate 53. Two Heads, Plate 56. The West Door, Plate 80. Mouldings, Plate 81. A Window, Plate 82. A Cornice, Plate 83. A Pediment, Plate 84. A Group of Figures, Plate 87. Mouldings, Plate 88. Two Spouts, Plate 90. A Window, Plate 91. A Cornice, Plate 92. Two Niches, Plate 93. And the West Window, Plate 98.

The Nave or West End was built A. D. 1291.

In this part of the Church, there commences a Style very different from that of the South and North Transepts. The Windows are divided by Mullions, which terminate in a variety of Tracery. The Compartments are also divided by a Mullion terminating in Tracery. The Pediment is introduced over each Compartment and Window, and is ornamented with Crockets and a Finial, which, with the Capitals to the Pillars, display a wonderful variety of Foliage, with many Grotesque and Satyrical representations. The Pinnacles are introduced in many places, both internal and external, and are ornamented with Crockets and Finials. The Knots in the Ceiling of the Roof have each a different design, and are extremely well executed in the Foliage; but the Figures in the Historical Subjects are much inferior. Many of the Heads introduced by the Capitals are, like those in the Chapter-House, extremely well executed, with a great deal of Character and Nature. The great number of Figures introduced in various parts, many of which are the size of nature, are much after the Style of the Antique, in the Attitudes of the Figures and disposition of the Draperies, so that it is manifest the Artists were acquainted with the celebrated works of Antiquity, and perfectly understood the effect of light, and shade, and intricacy, in the designing of the ornamental parts. It may be remarked that the Figures and Foliage executed in Stone, are much superior to those executed in Wood. And that in the number of Artists employed, of course, many parts are executed in a more masterly manner than others.

PLATE 105.

A VIEW from the Choir of the Church. The Plates taken from the Choir and East End of the Church, are, Two Capitals, Plate 4. Four Knots, Plate 5. Two Capitals, Plate 9. Four Knots, Plate 10. A Group of Figures, Plate 12. An Arch, Plate 13. Two Consoles, Plate 14. Four Knots, Plate 15. Two Heads, Plate 19. A Canopy, Plate 20. Two Figures, Plate 30. Two Consoles, Plate 31. Three Stalls, Plate 54. A Finial, Plate 58. A Part of the Screen, Plate 59. A Canopy, Plate 60. A Capital, Plate 62. The Entrance, Plate 64. A Pediment, Plate 65. A Pedestal, Plate 66. Two Seats, Plate 69. An upper Window, Plate 75. A Cornice, Plate 76. A Window, Plate 82. A Cornice, Plate 83. Two Niches, Plate 89. Two Spouts, Plate 94. The East Window, Plate 97. And Two Capitals, Plate 101.

The Plates 11. and 18. are taken from the Crypt, or Chapel, under the Altar, as specimens of the Saxon style of Ornaments.

The Choir, or East End, was built A. D. 1361.

This part of the Church is executed nearly in the same Style as the West End. The greatest variation is in the Windows. The Tracery of the West Windows consists of curved lines in general, and the East Windows of straight lines.

THIS Selection comprises One Hundred and Seventy-five different specimens of Gothic Ornaments. To which is added four general Views, taken from the internal parts of the Church and Chapter-House, which, I hope, will explain the situation that the respective Ornaments have in the Church, and convey an idea of the different Style of design at the several Periods of Building. I flatter myself that it will convey a just Idea of the Magnificence of the whole.

The History of Gothic Architecture, *in this Kingdom*, being now undertaken by Gentlemen perfectly qualified for the investigation, the Public may hope, before long, to have its Principles as well understood as those of the Grecian. This will restore Gothic Architecture to that estimation to which it has so just a title.

I flatter myself that this Selection of Ornaments, now offered to the Public, may have its use, by conveying to Posterity, though by no means fully, the merit of those Artists who lived at a period when the Arts, in this Kingdom, were thought to be extremely low.

Should this Work be so fortunate as to meet the approbation of the Public, it must be attributed to the liberality of the Subscribers; for without their Patronage, and the peculiarly kind assistance of some Individuals, I should not have dared to offer to the Public a Work of the kind; neither should I have had power to execute it.

With the highest respect, I therefore beg leave most humbly to return my grateful acknowledgments to all the Subscribers, and to assure them that I shall ever remain, with the truest gratitude,

Their much Obligated,

and most Obedient,

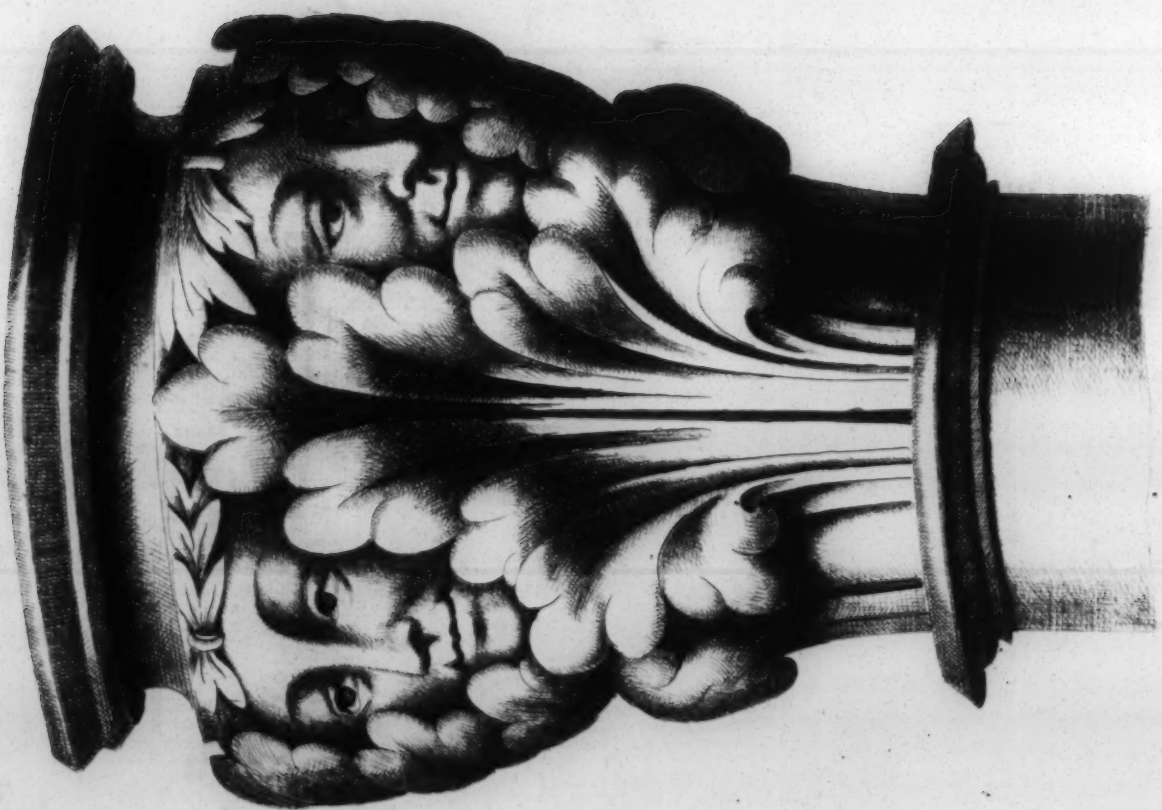
humble Servant,

JOSEPH HALFPENNY.

YORK,
April 19th, 1800.

GEO. PEACOCK, PRINTER, YORK.





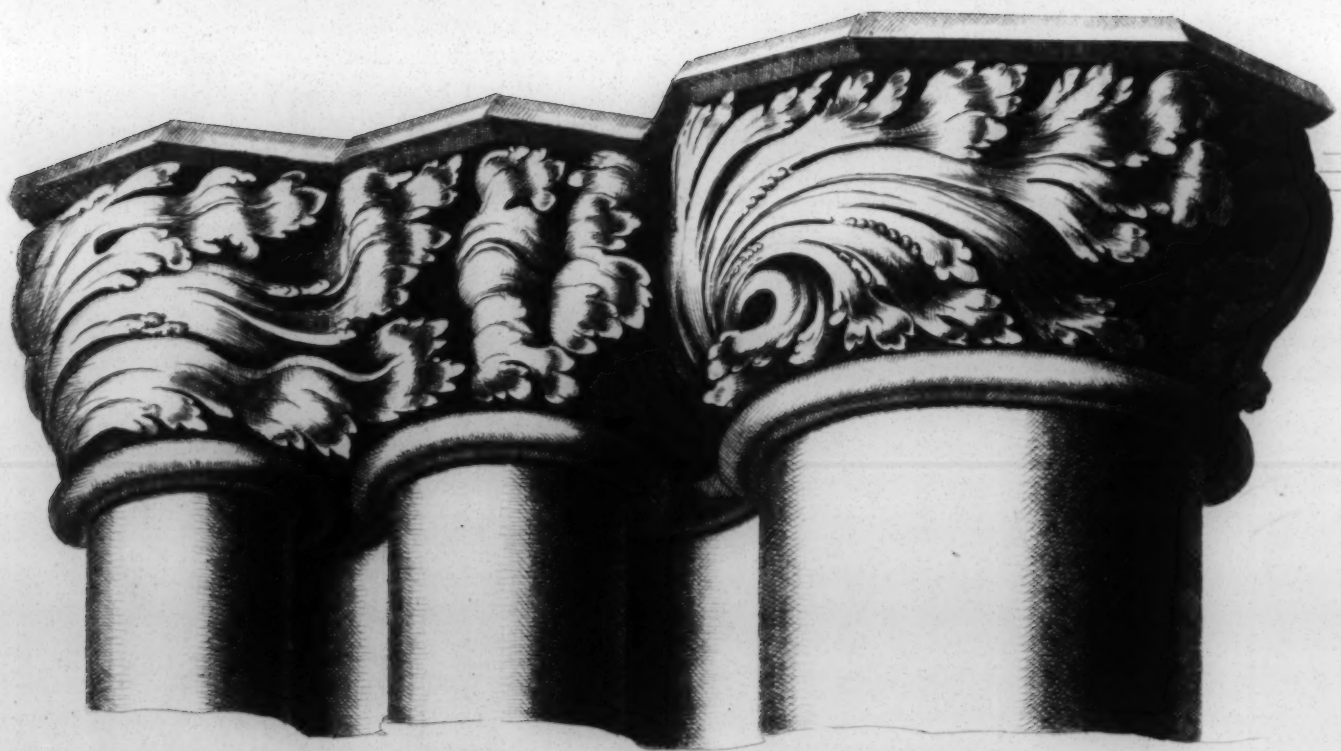
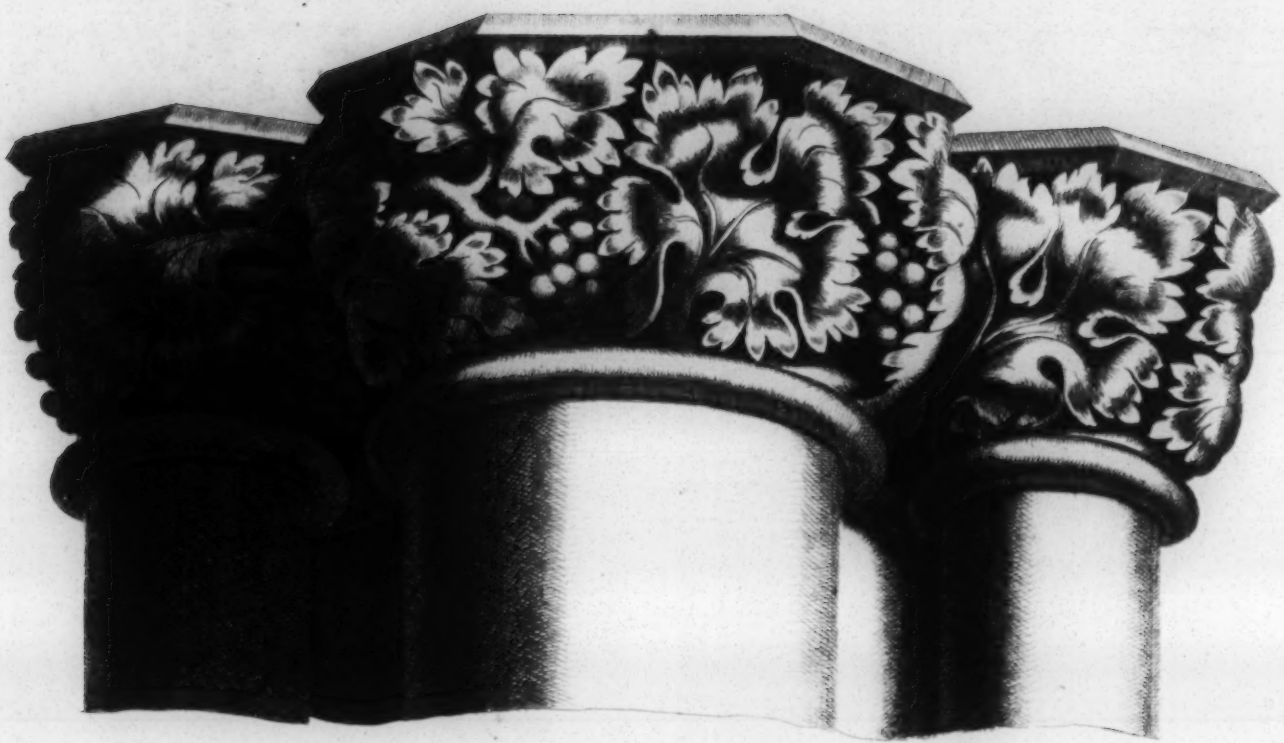




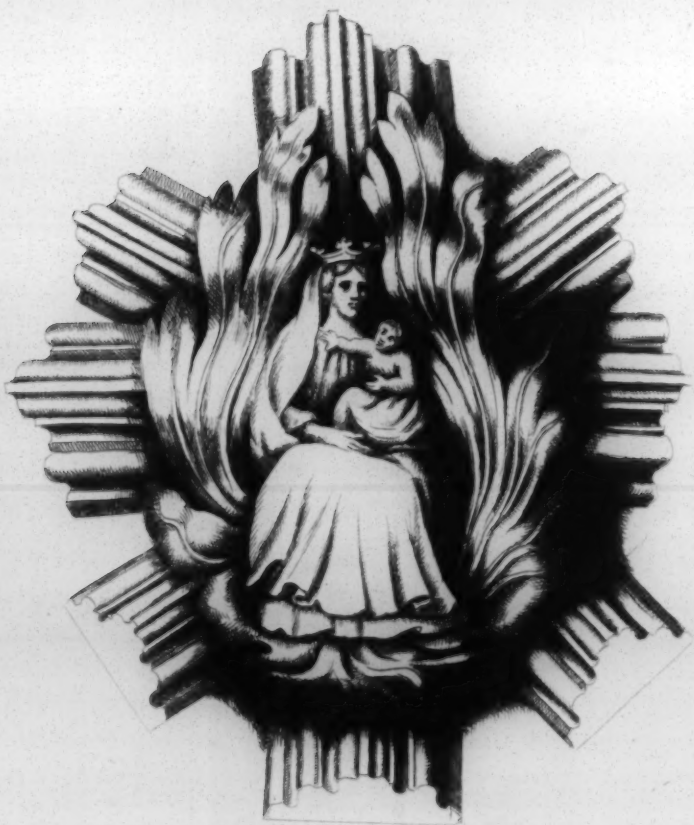
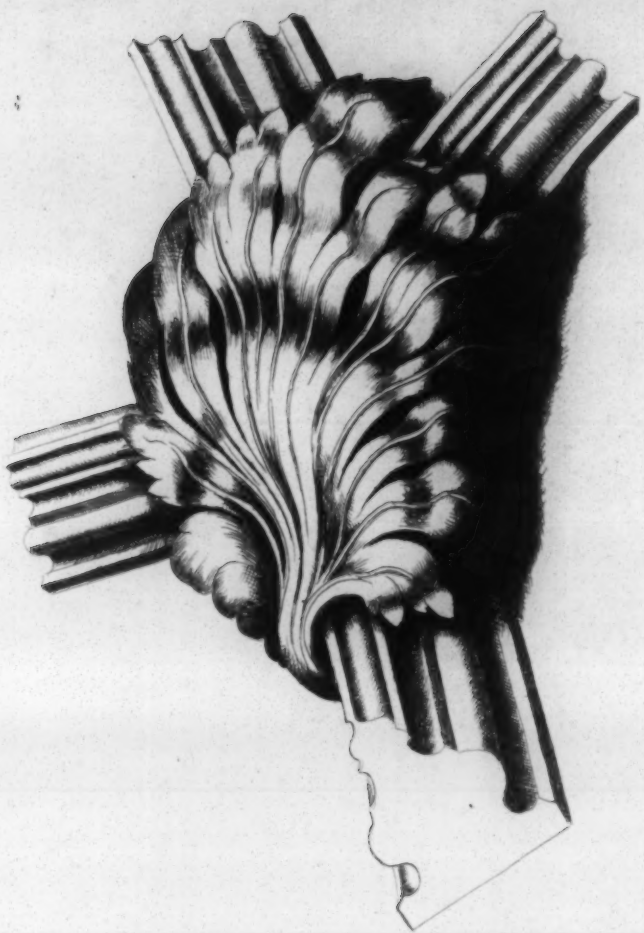




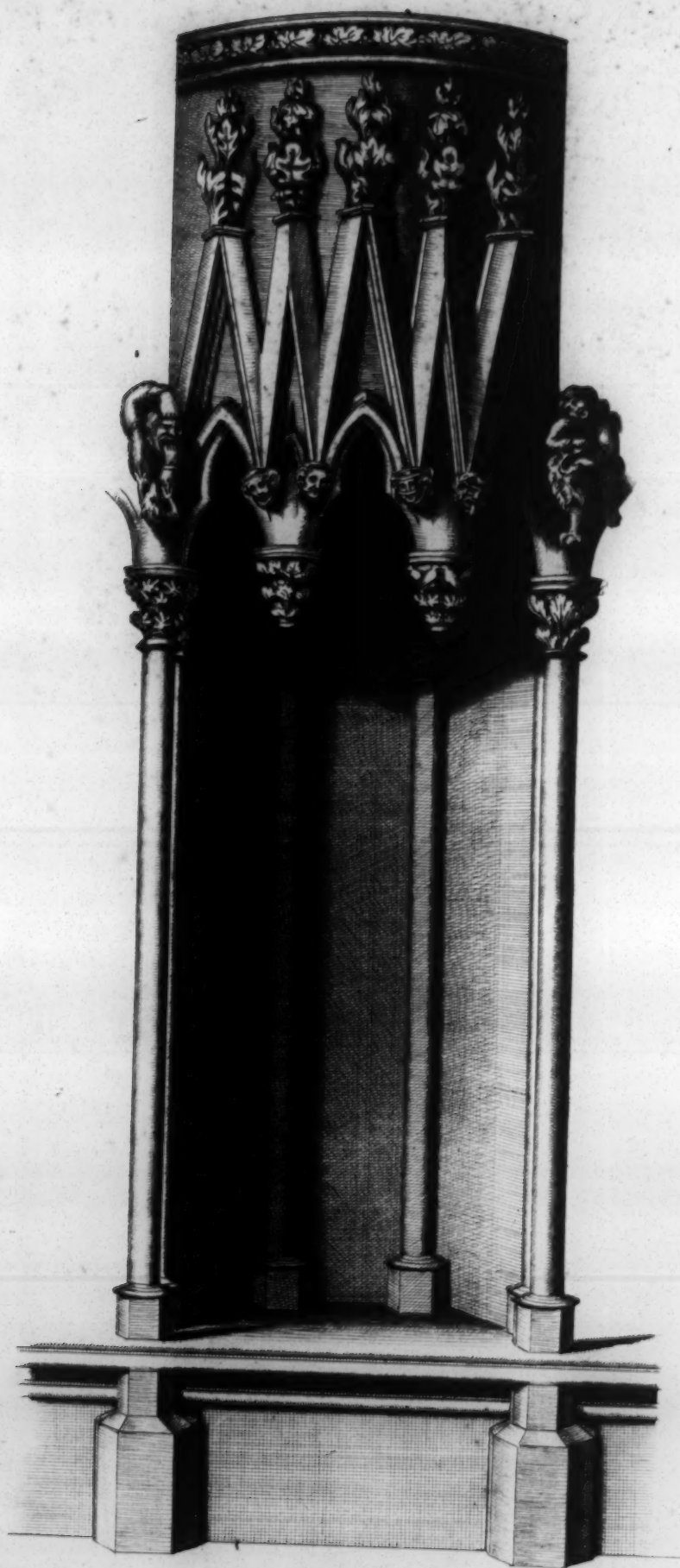




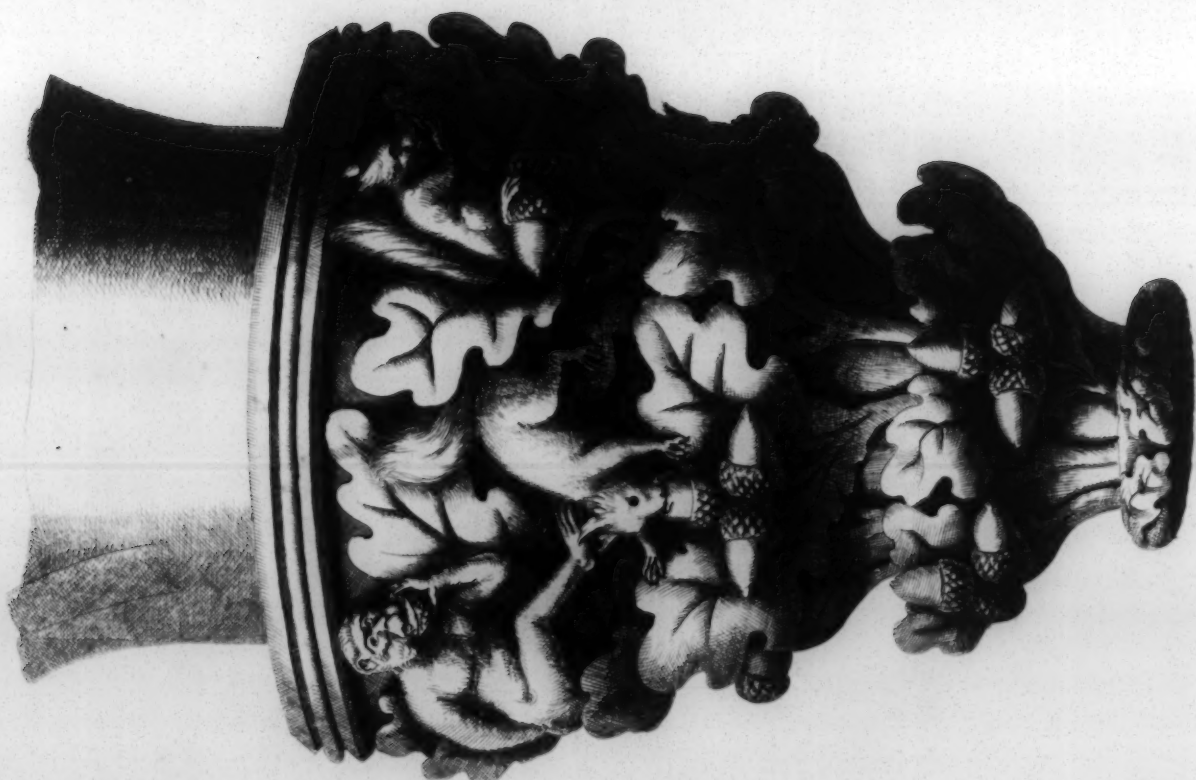
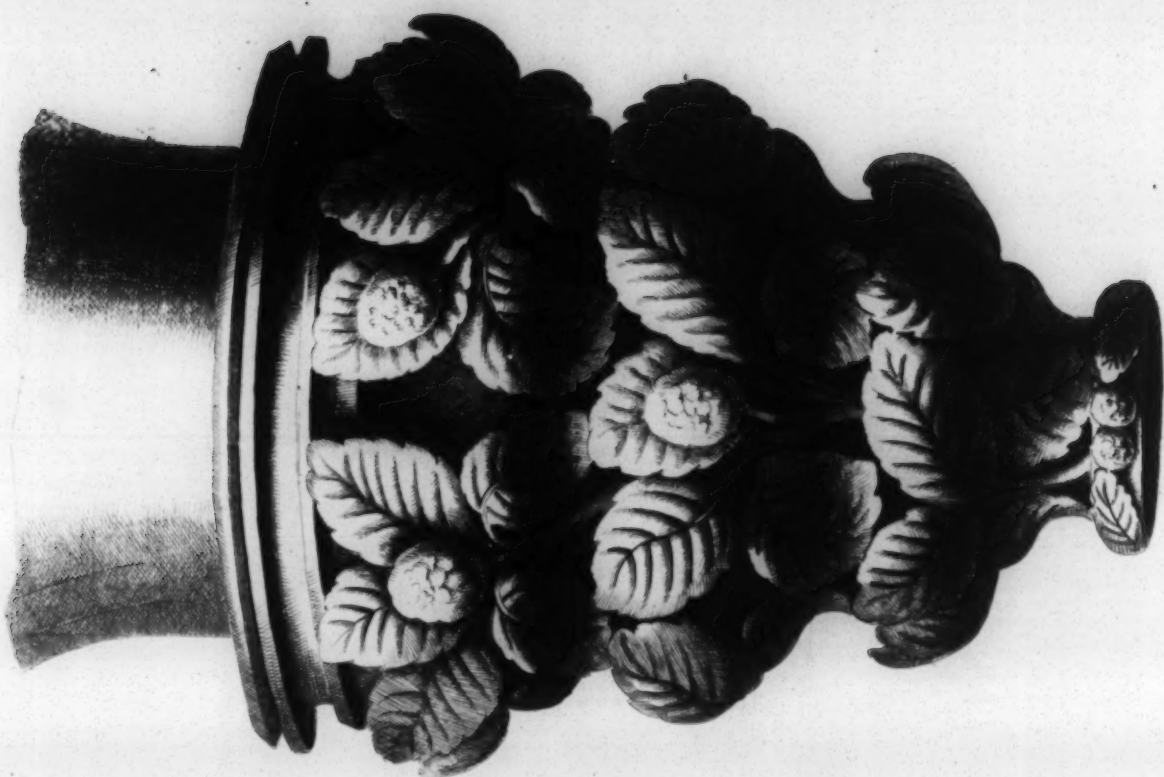




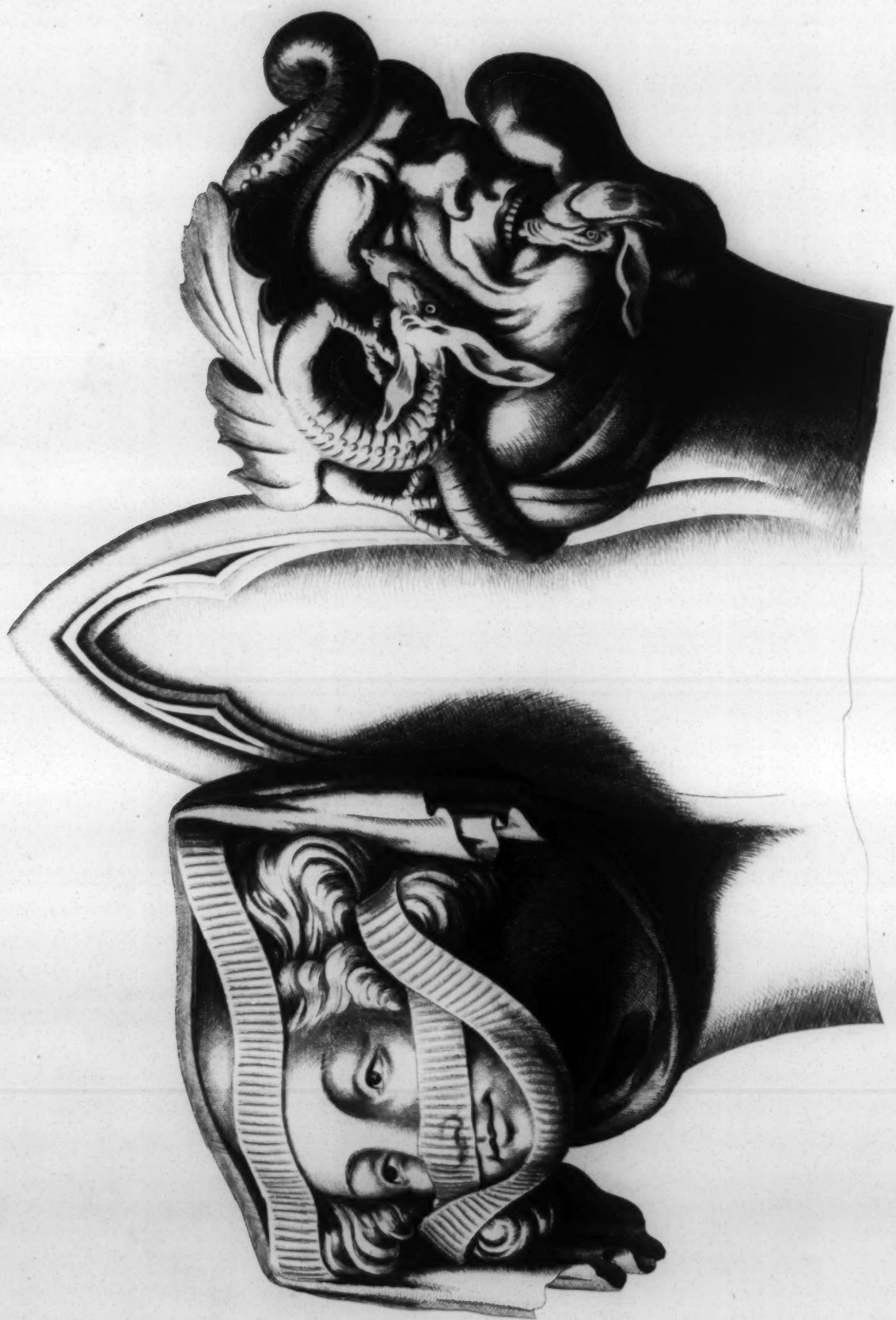








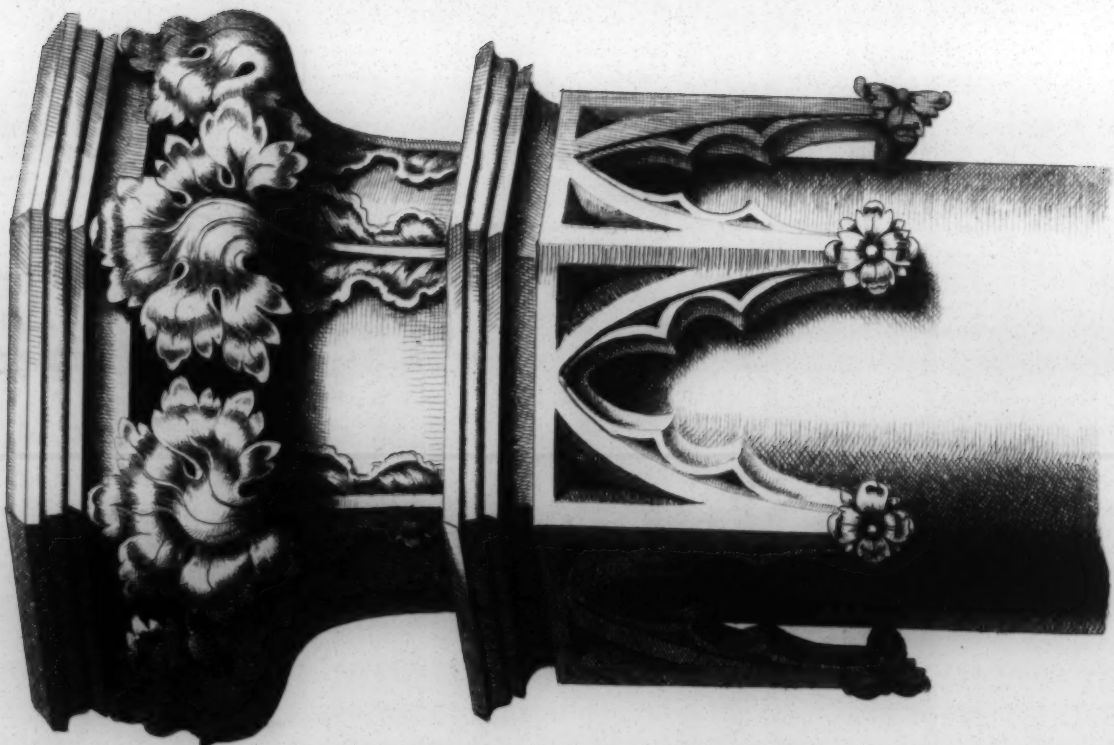
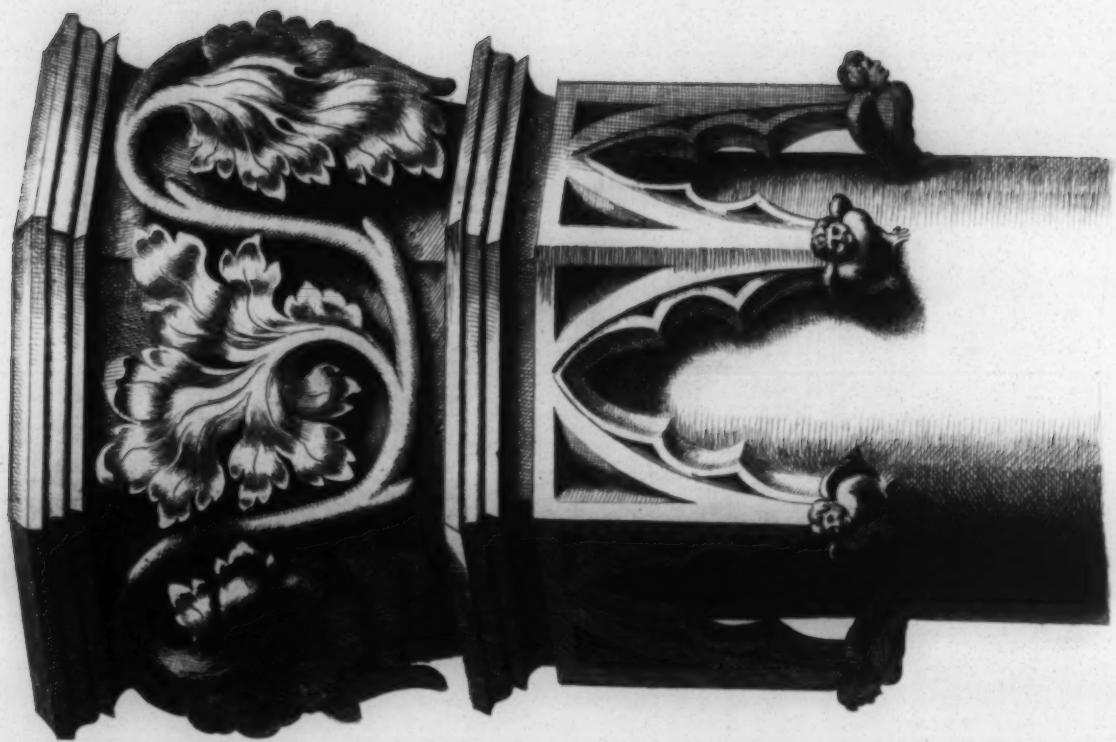




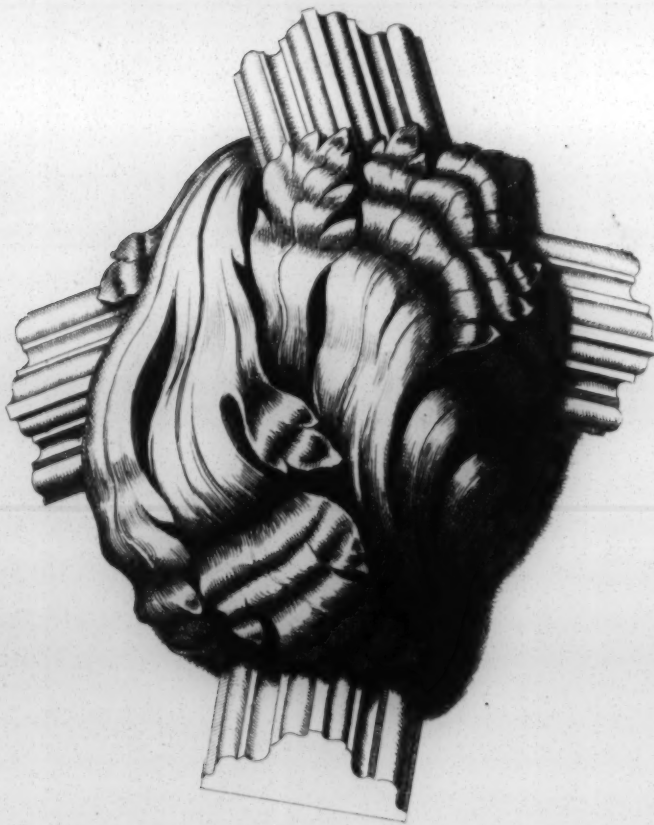
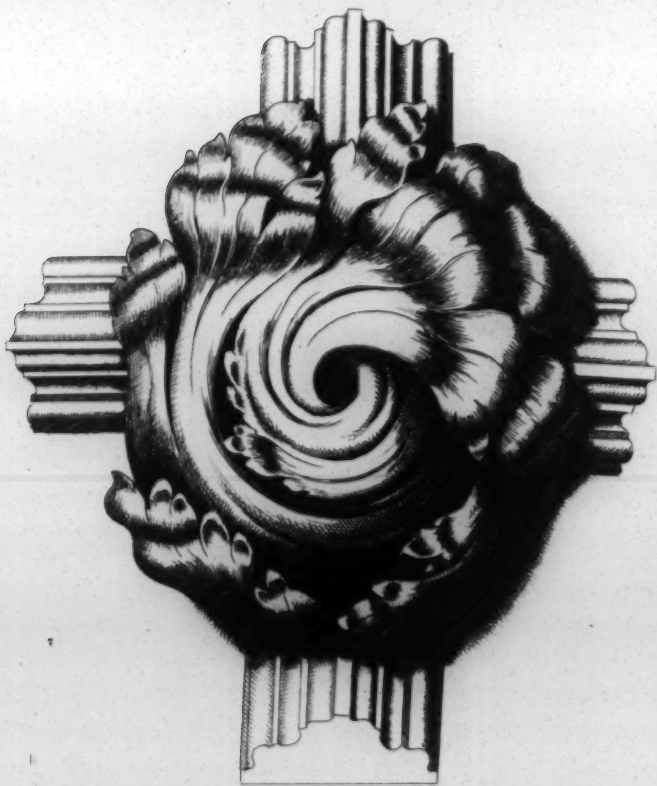
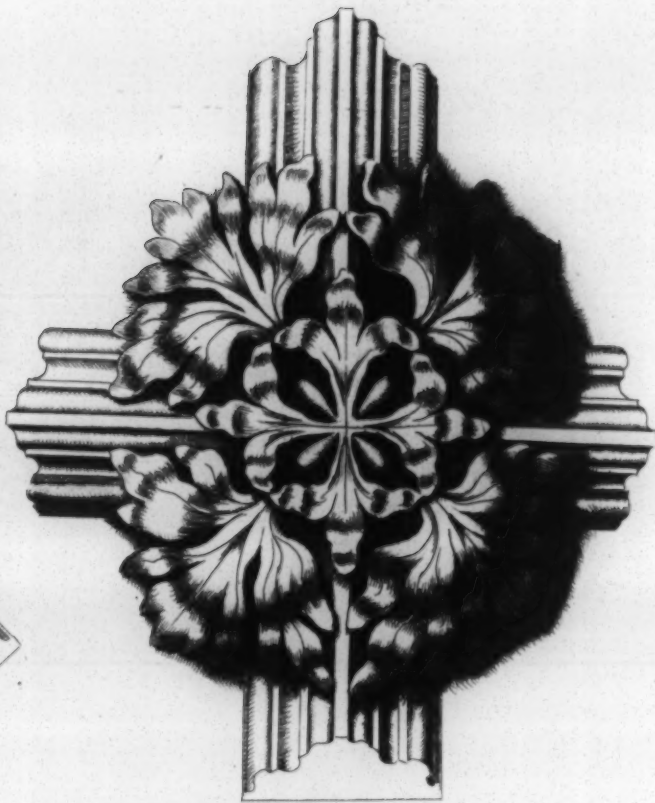
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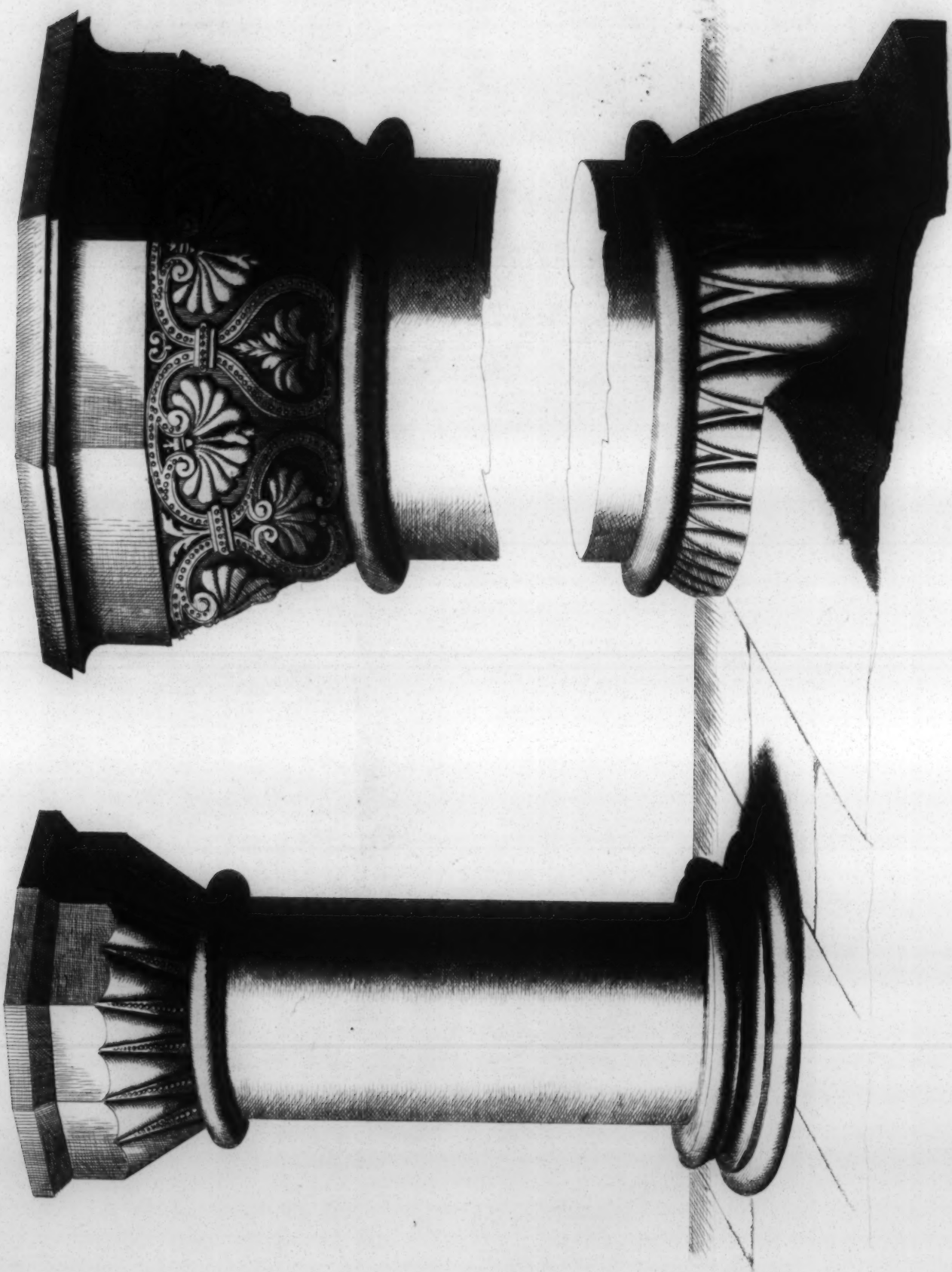








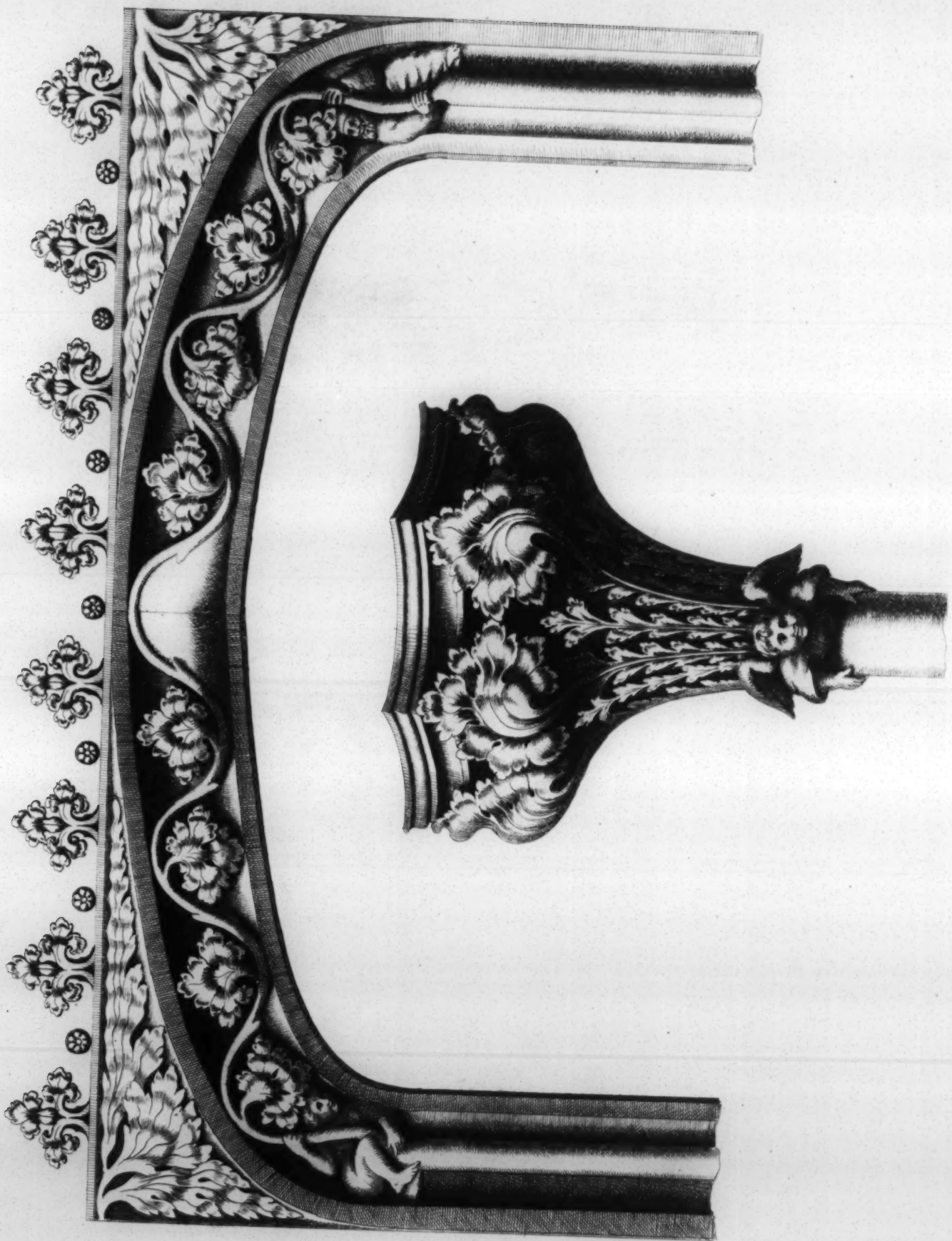




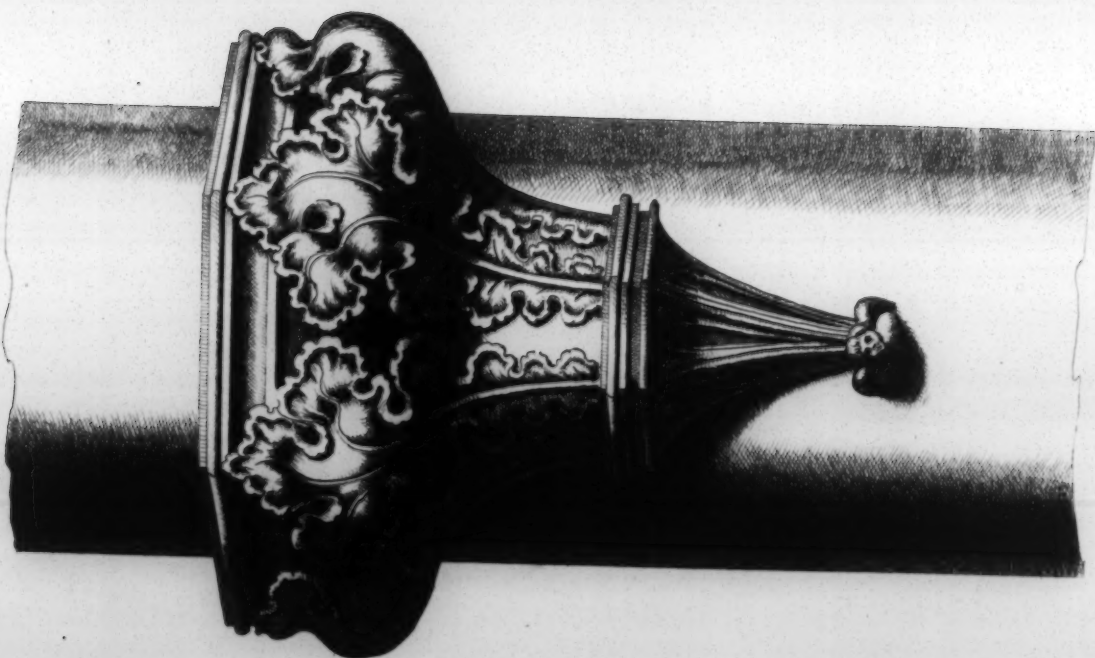
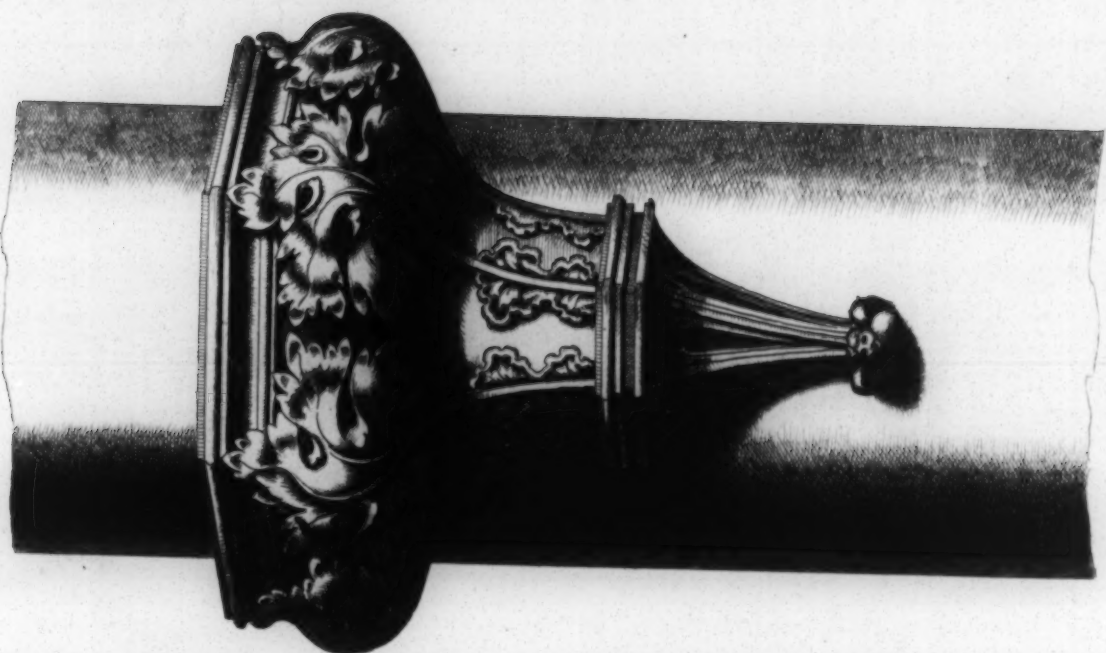




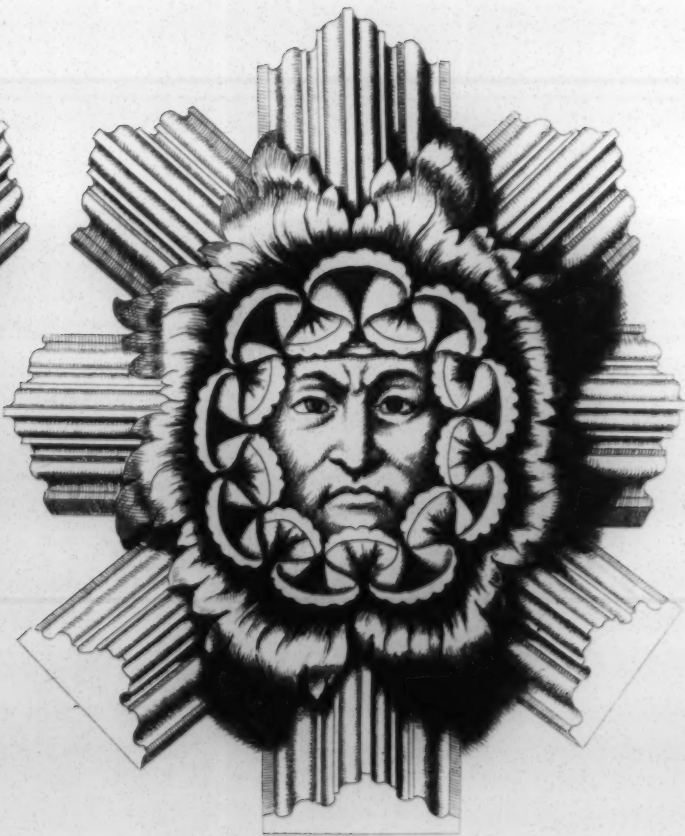




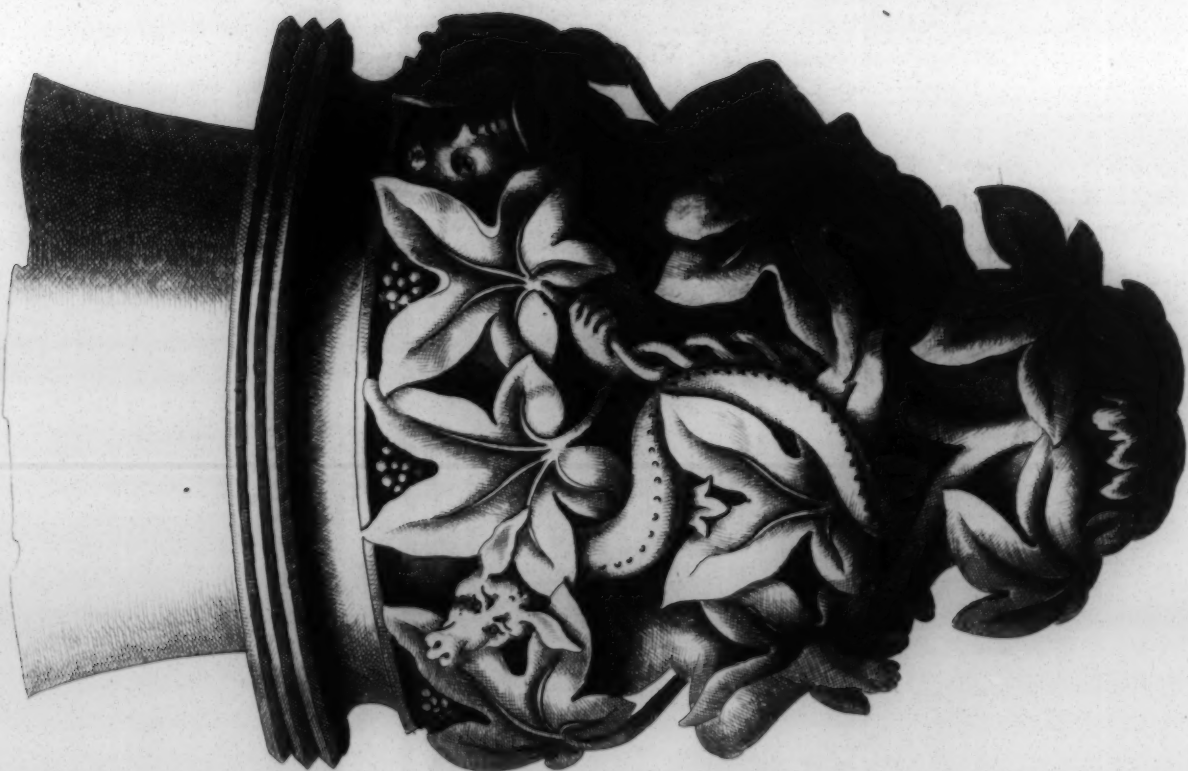
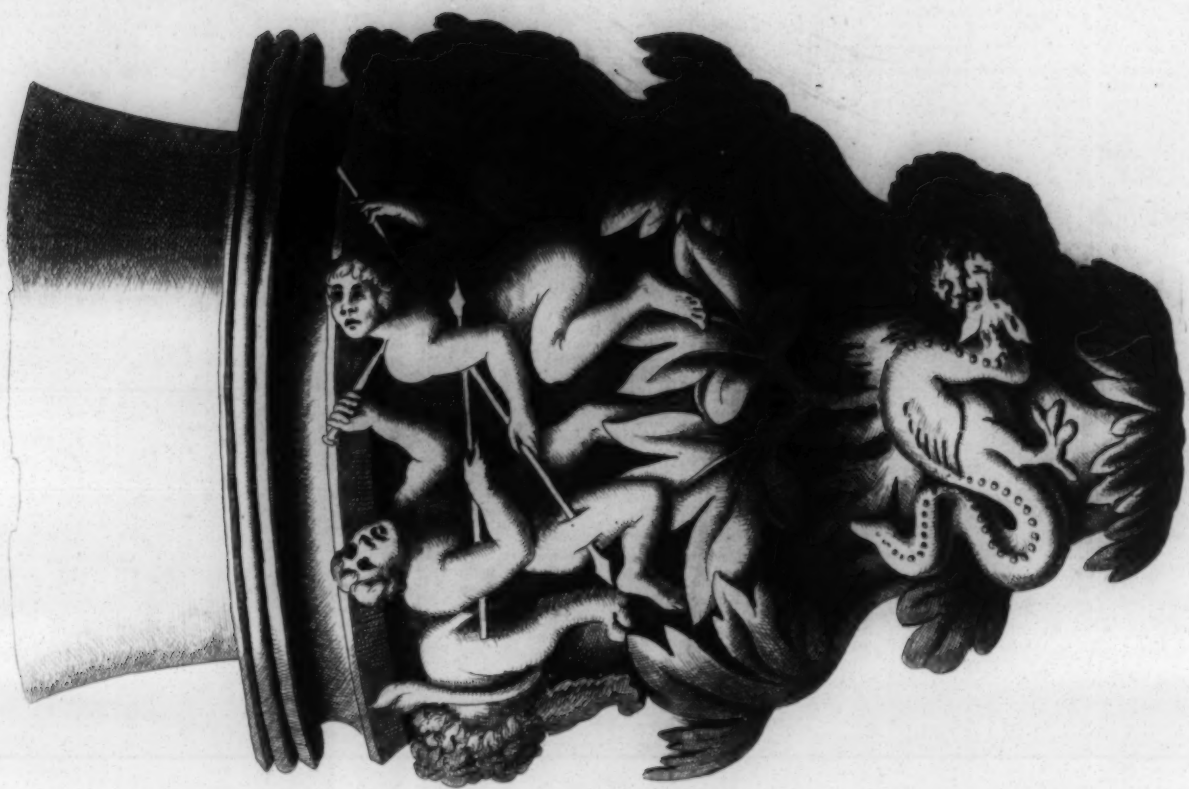








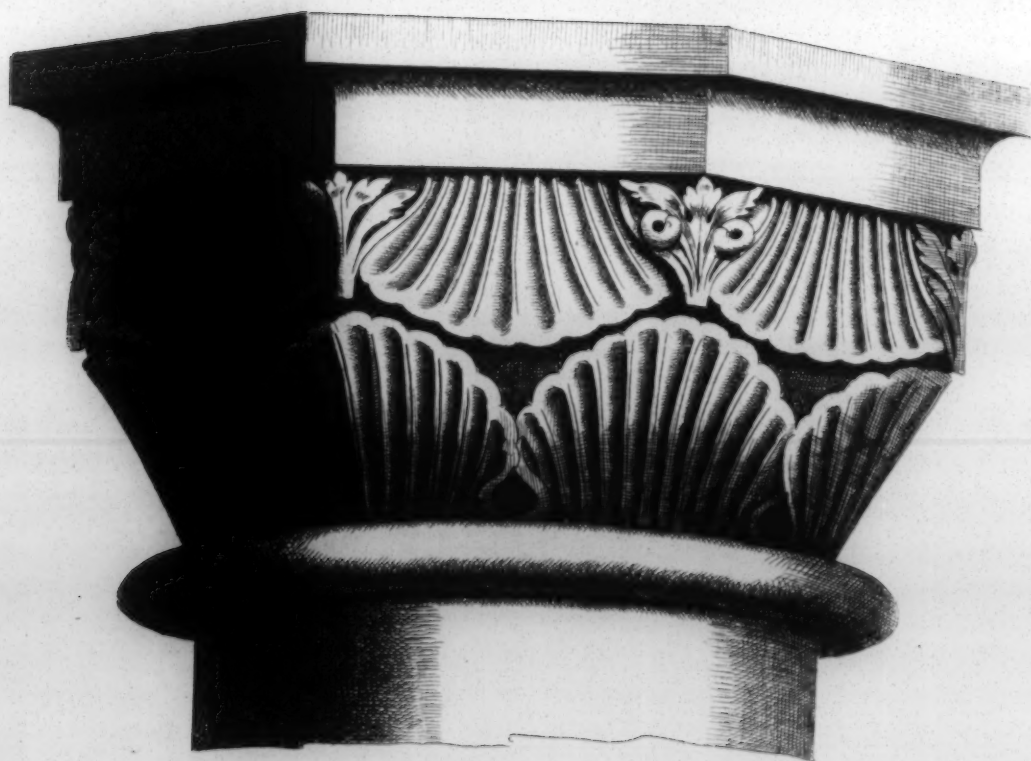




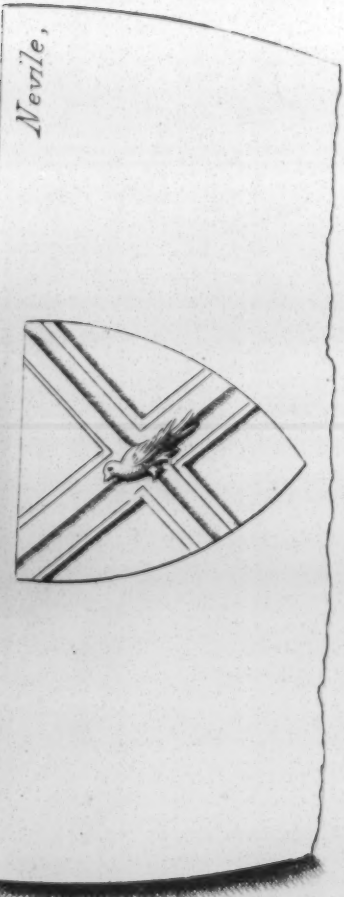






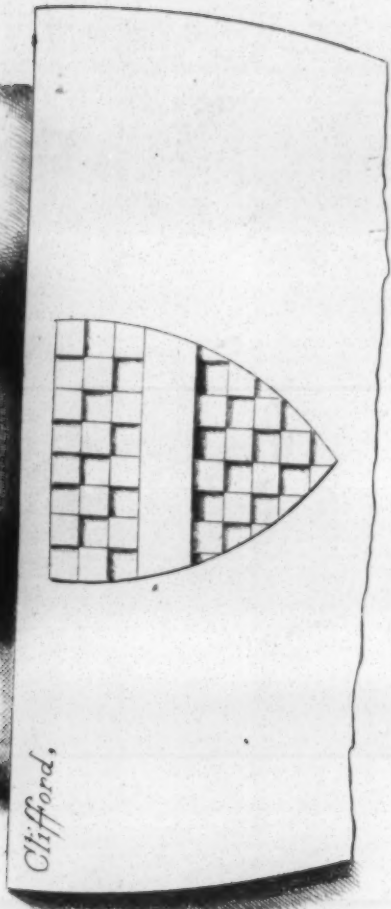






Nevile,

J. H.



Clifford,

Pl. D.

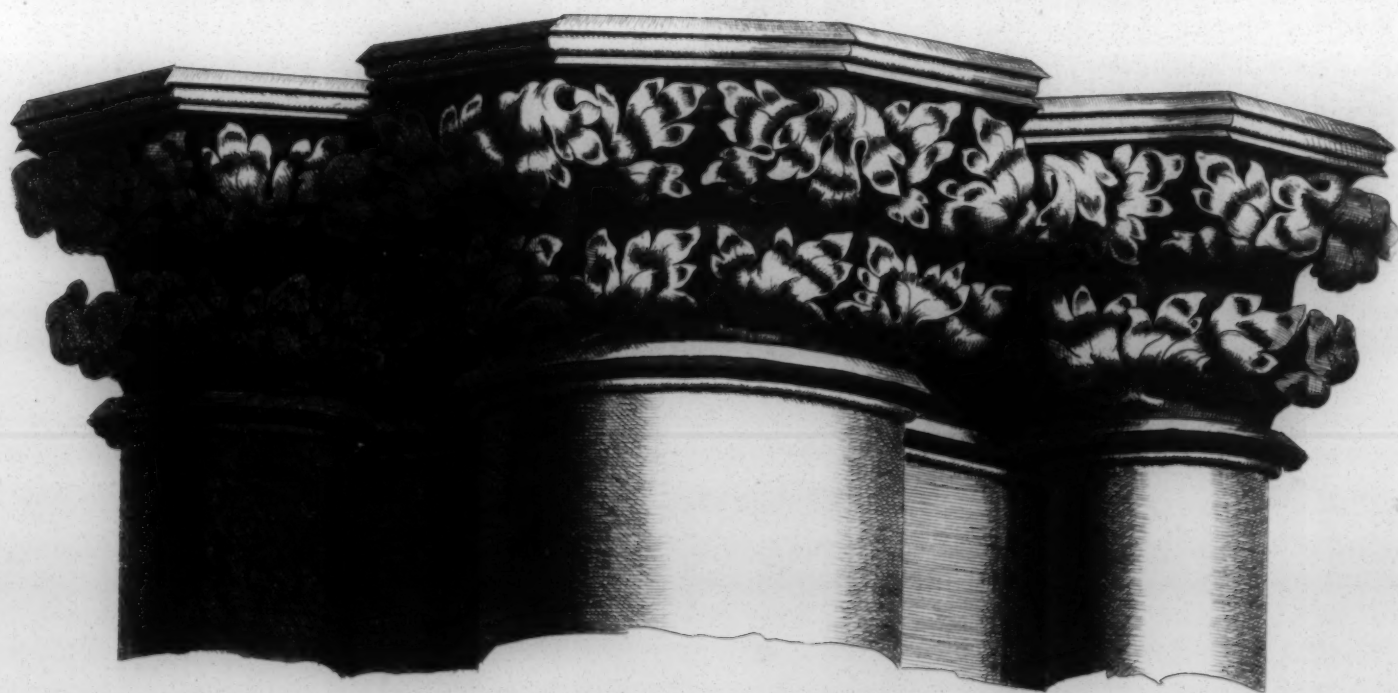
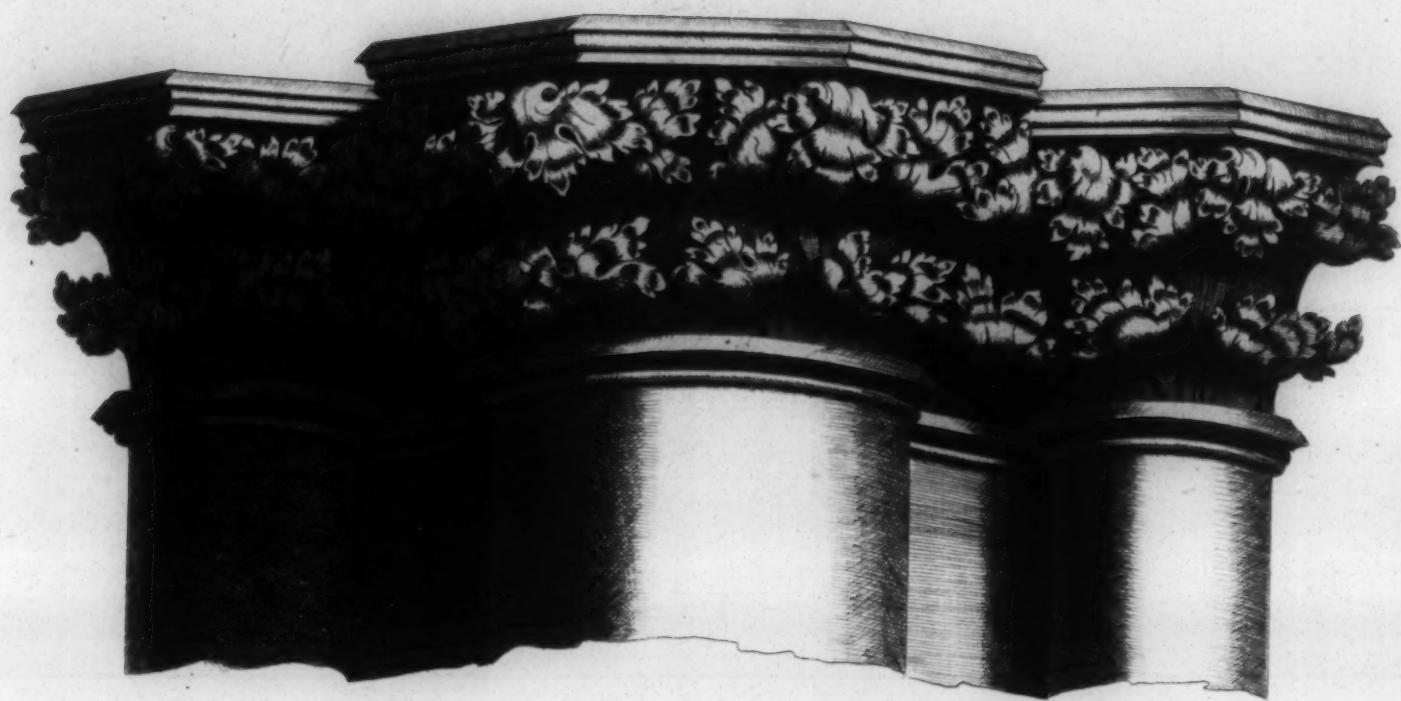




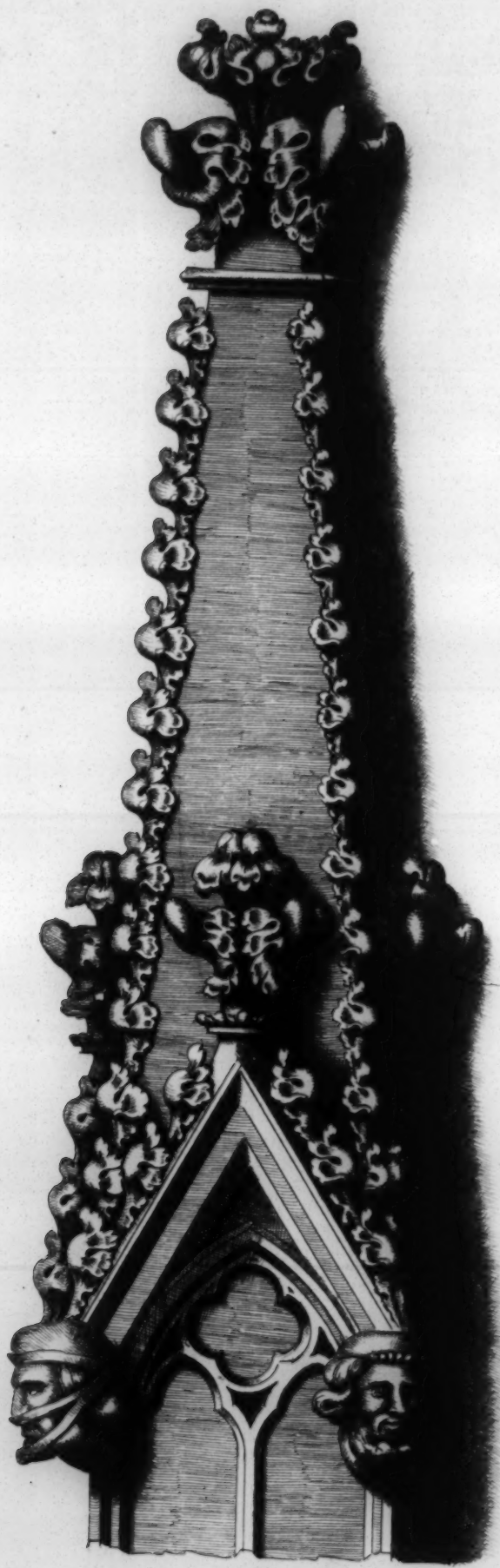




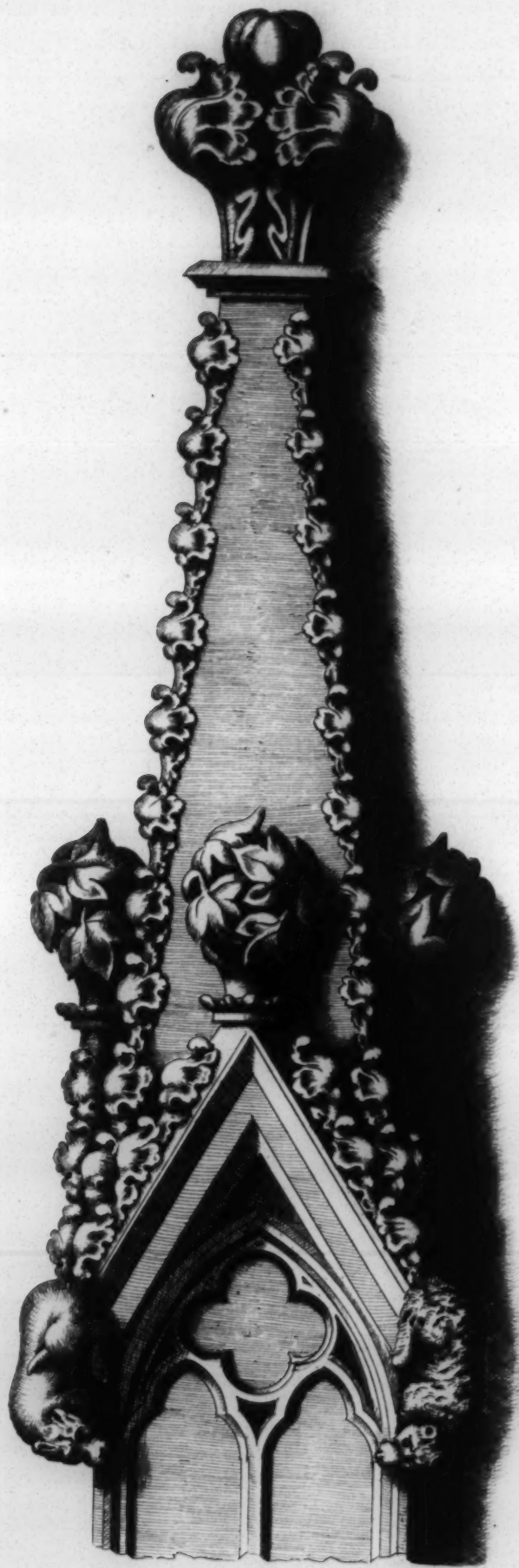








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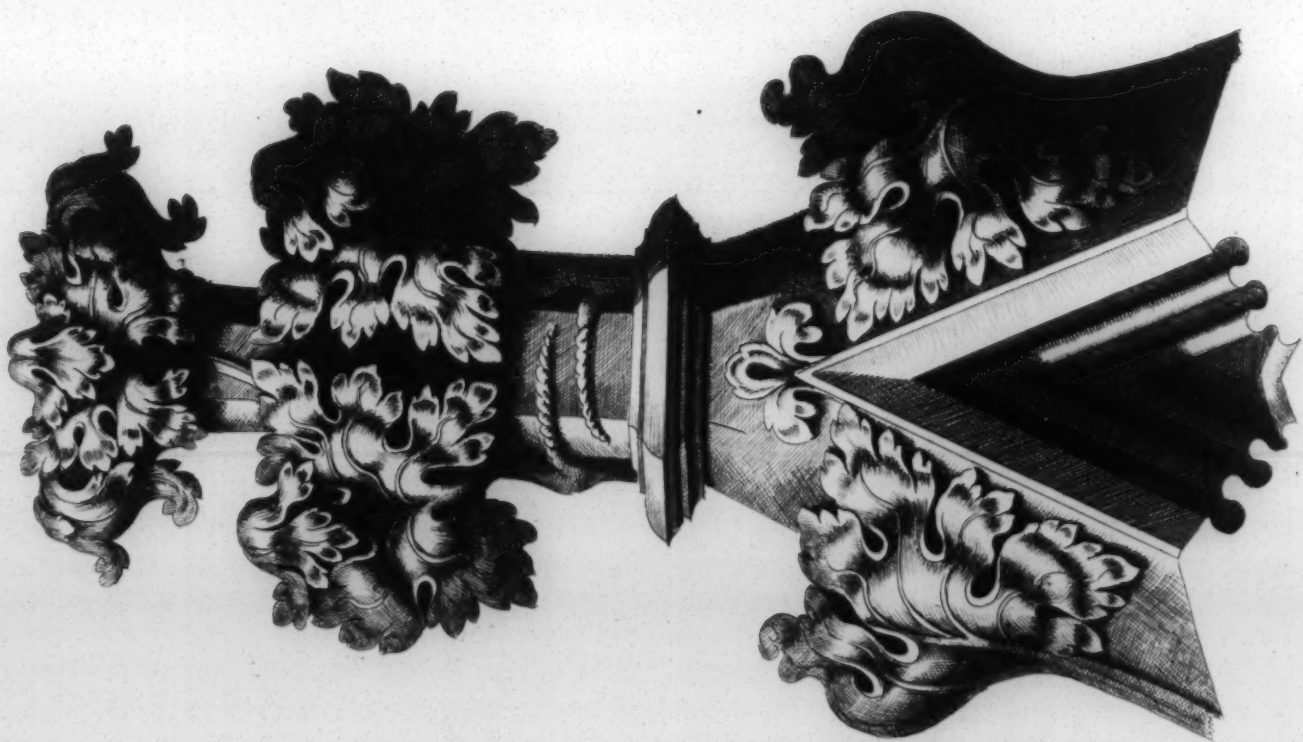
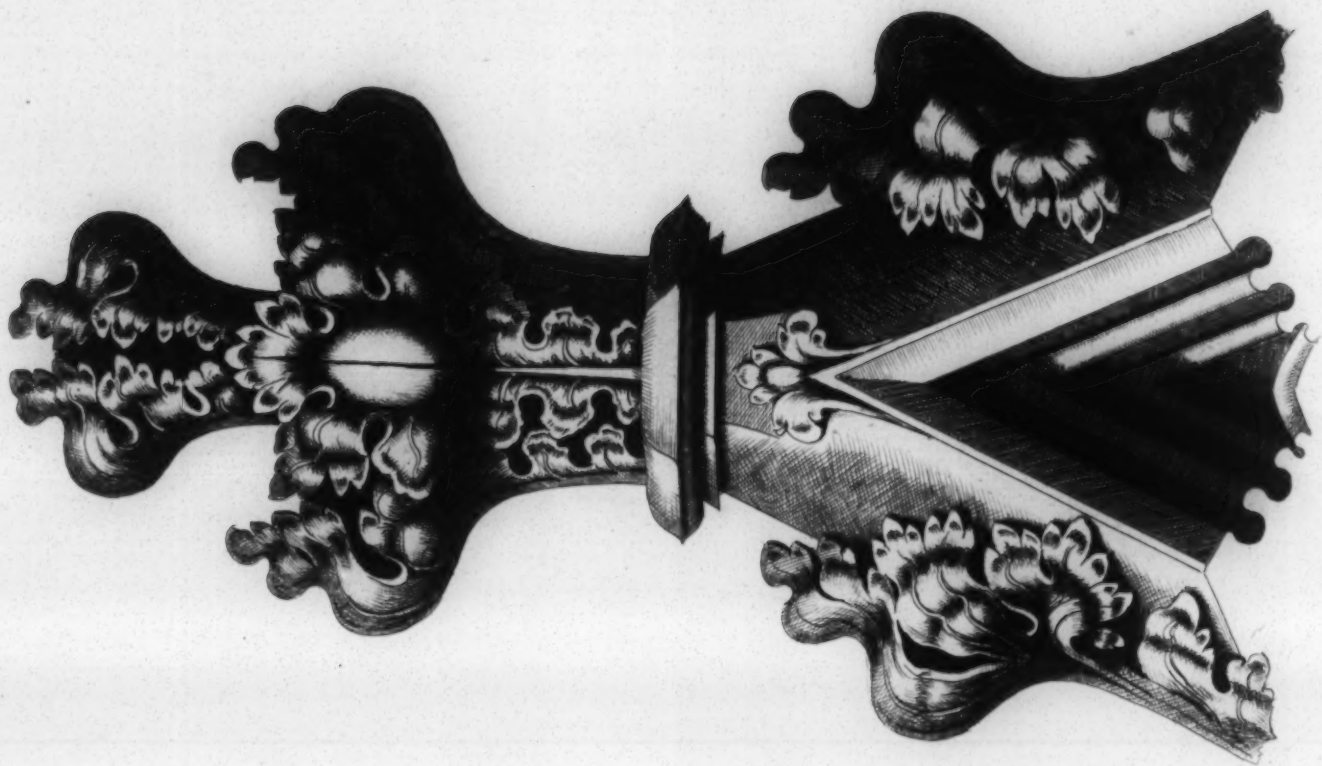


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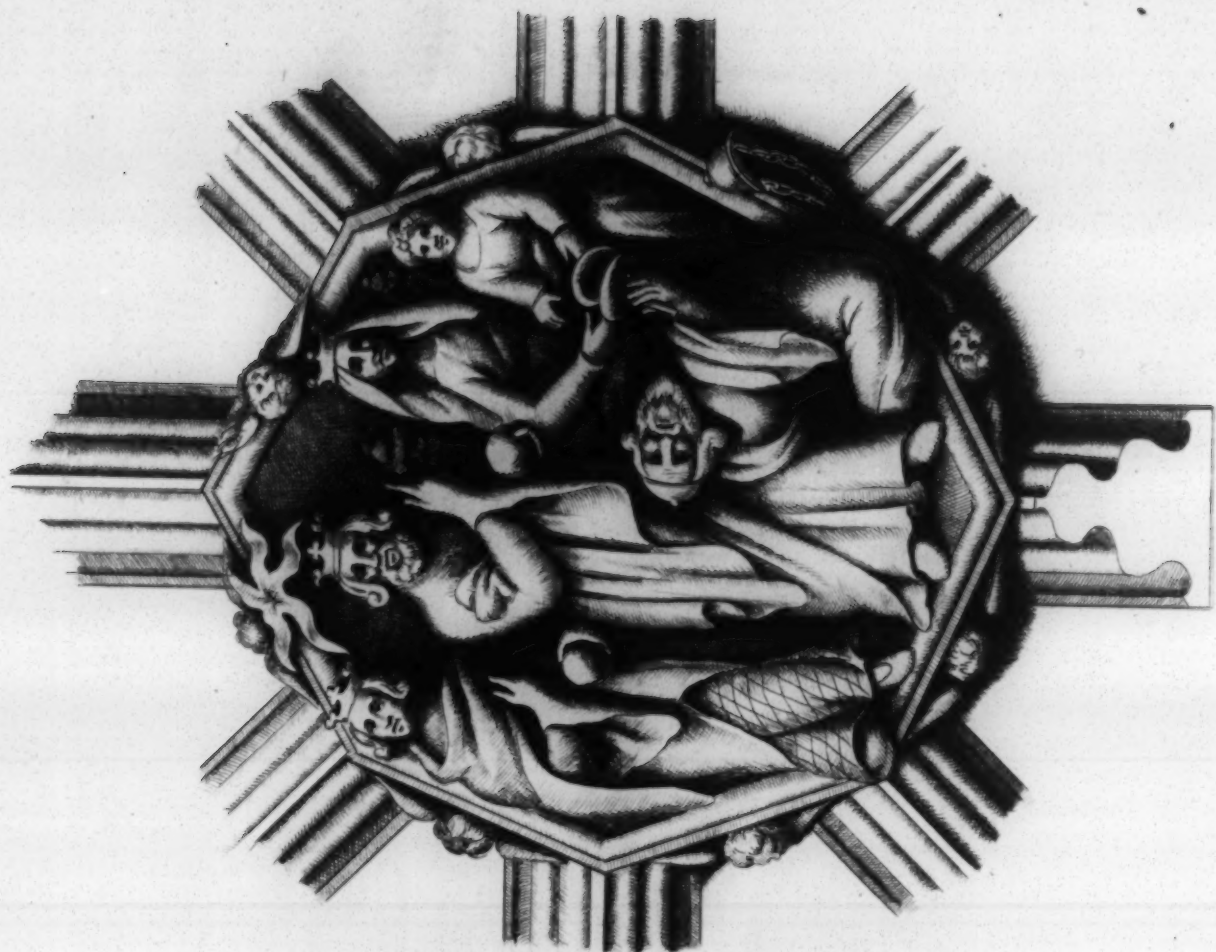




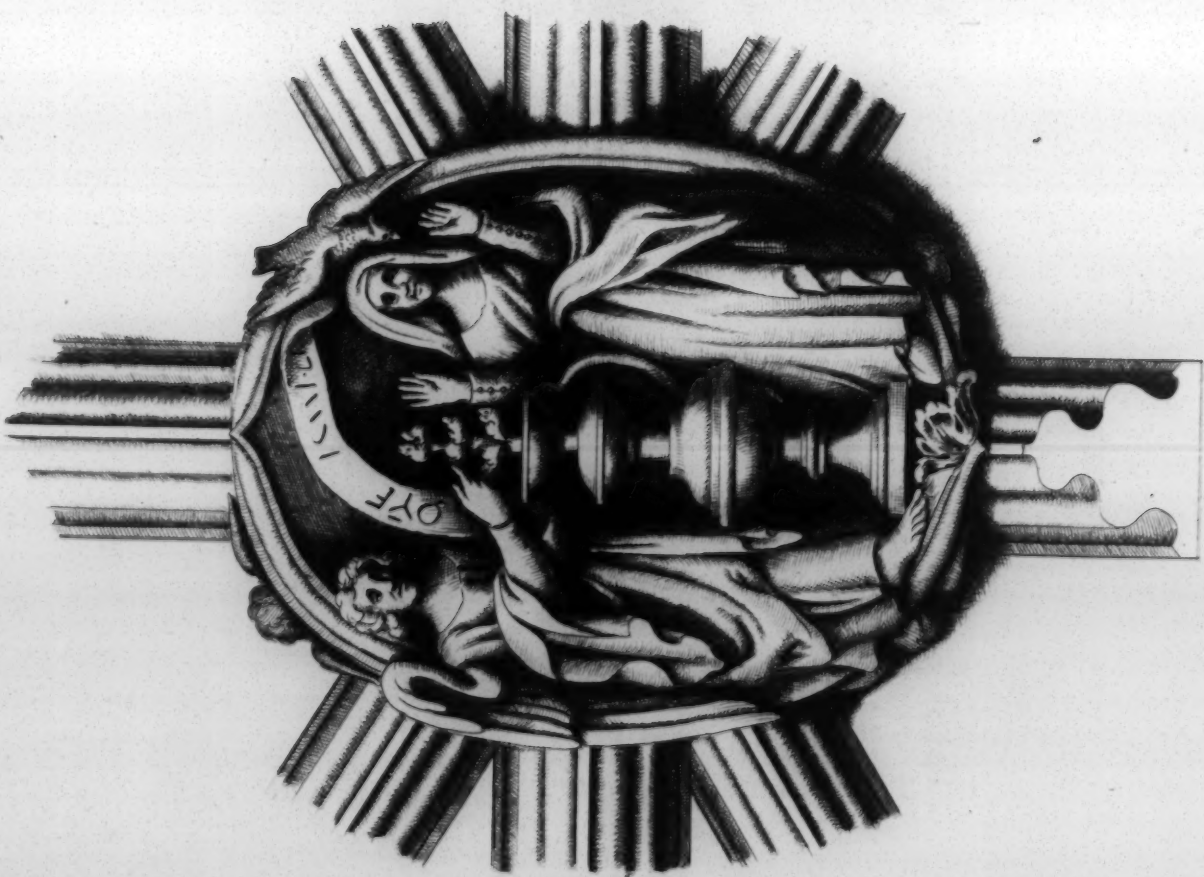








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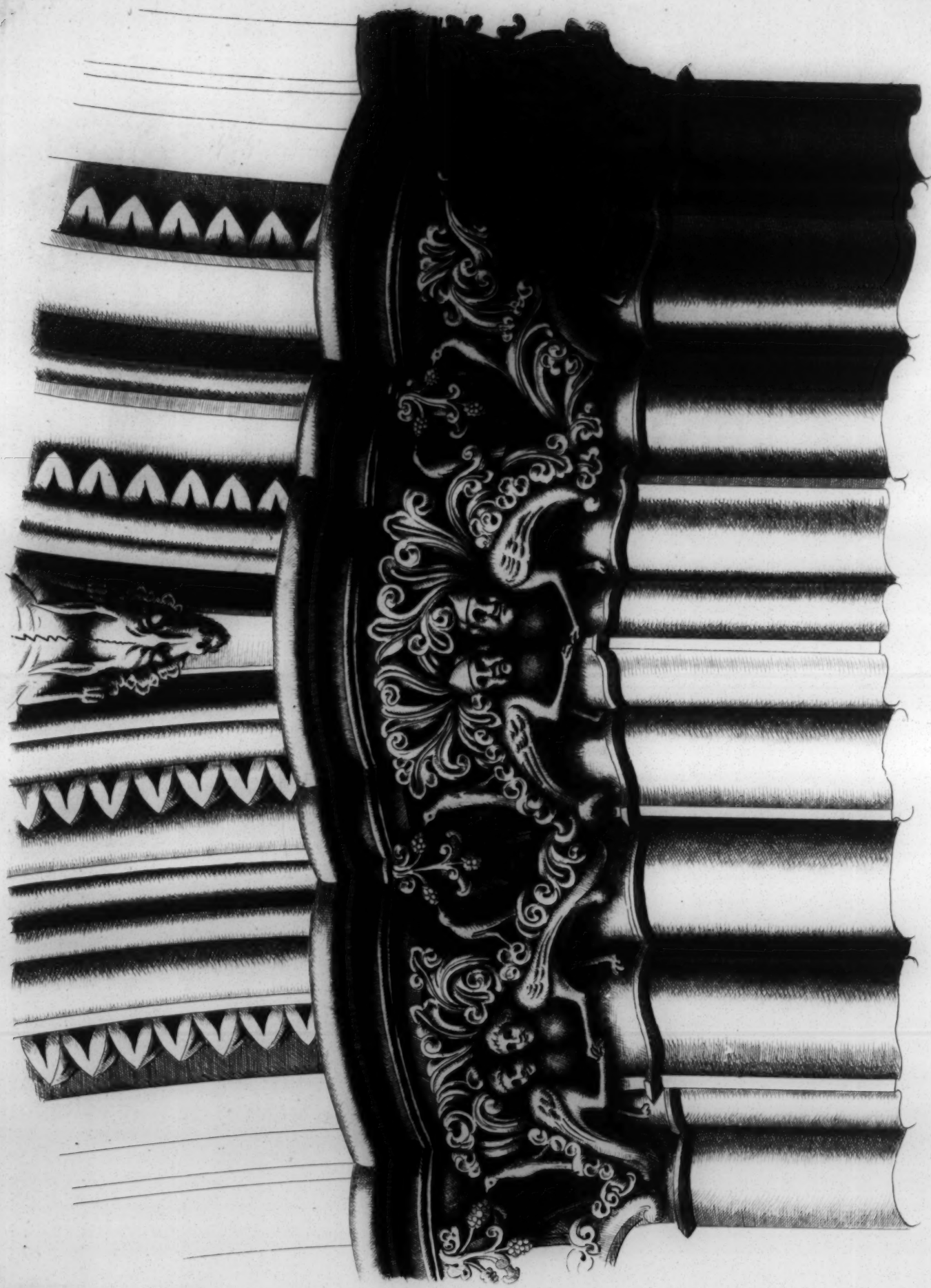


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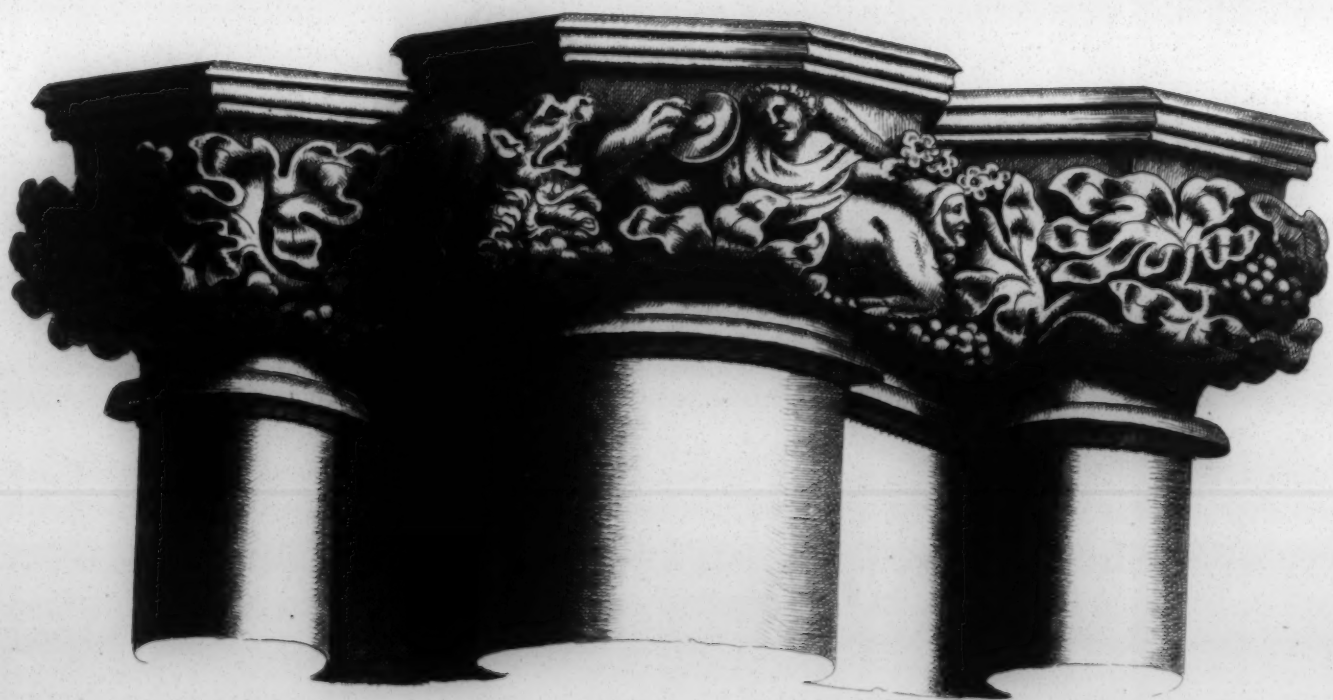
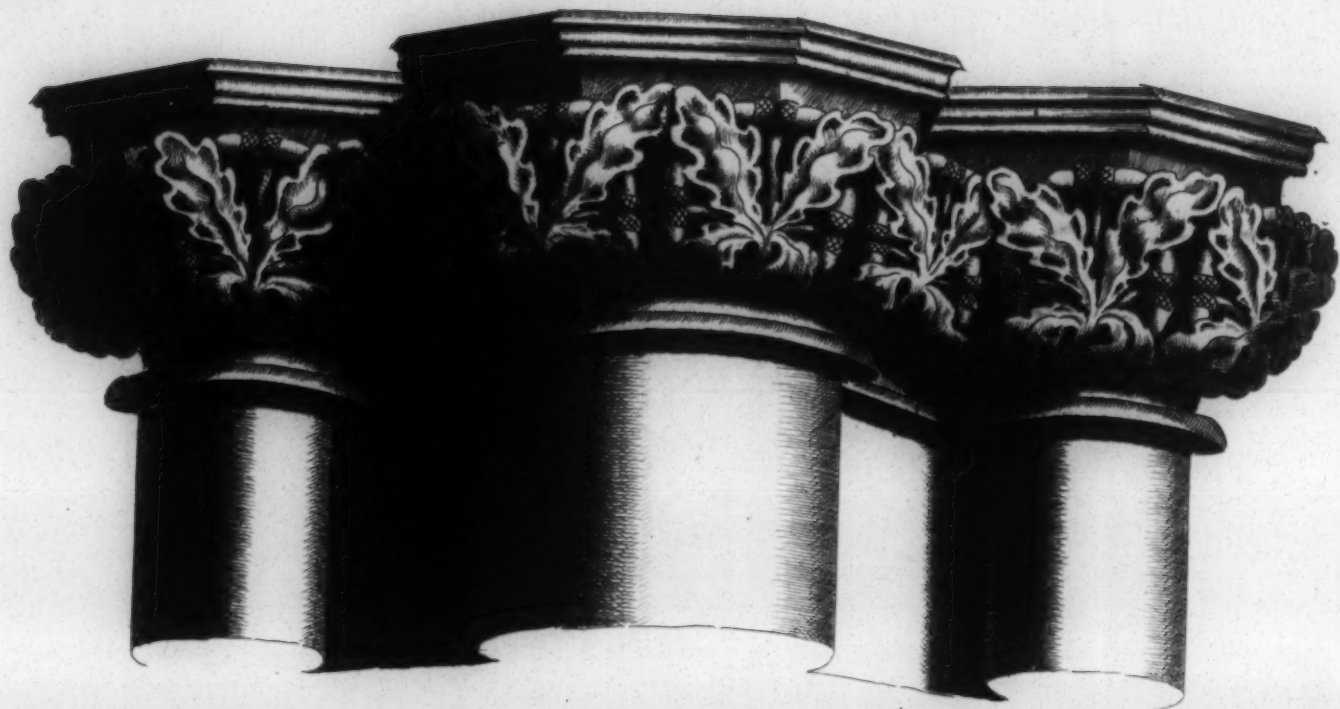




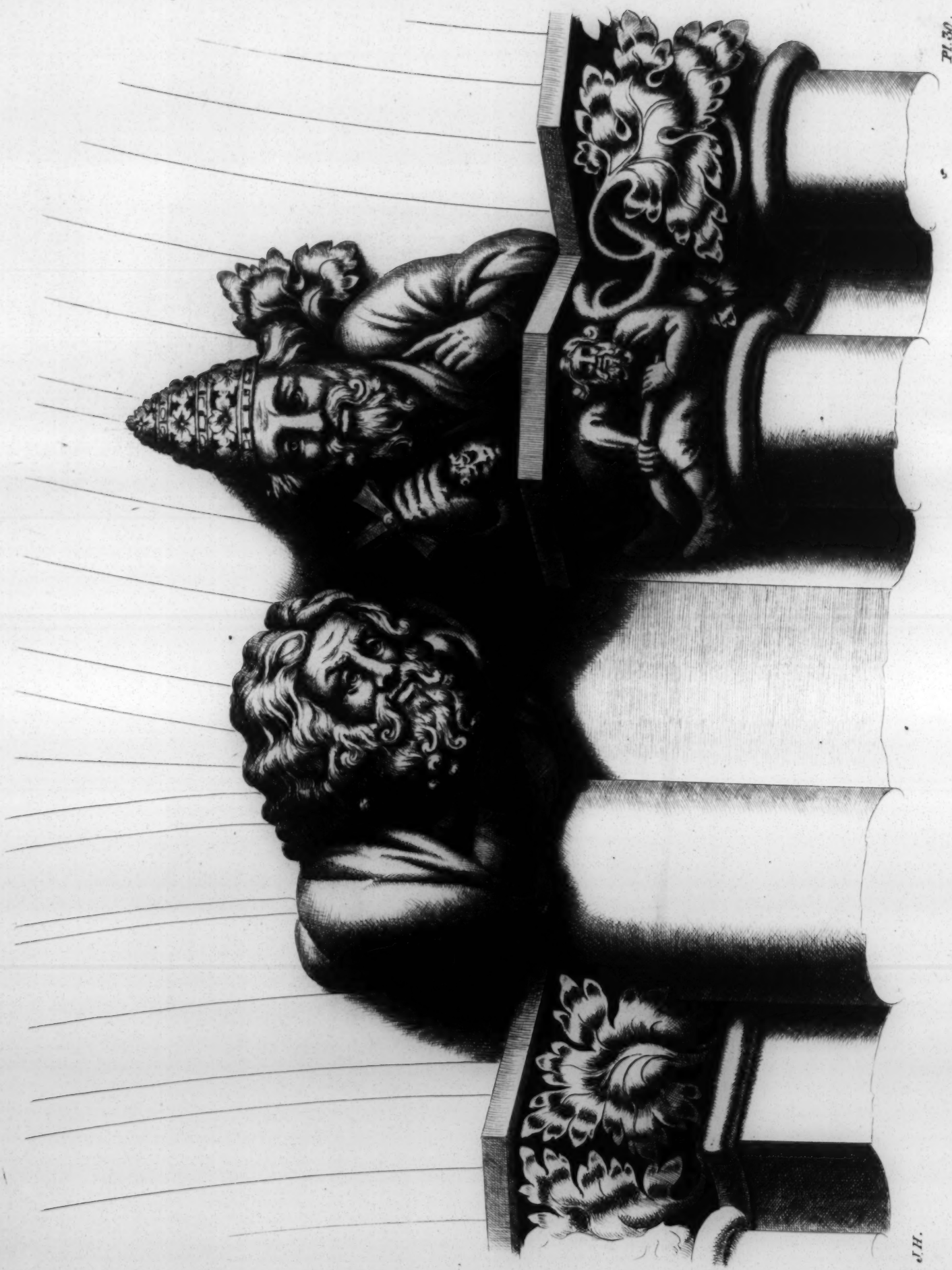
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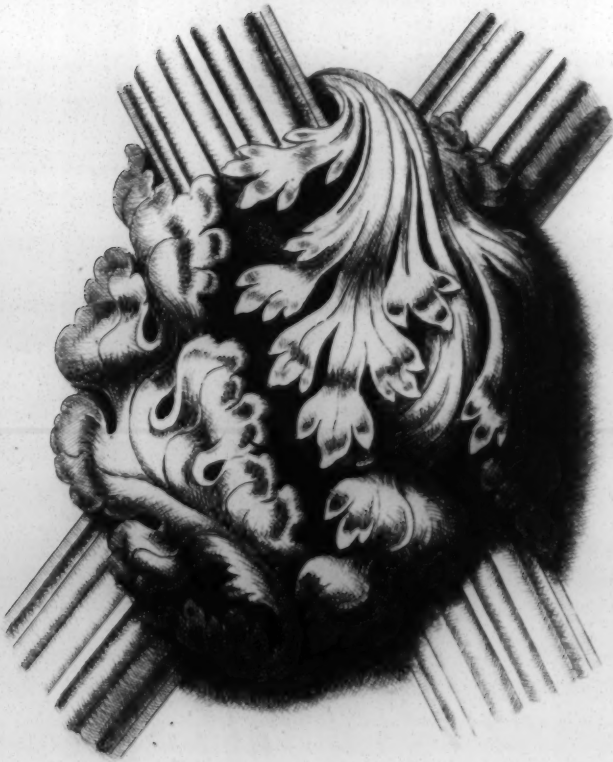
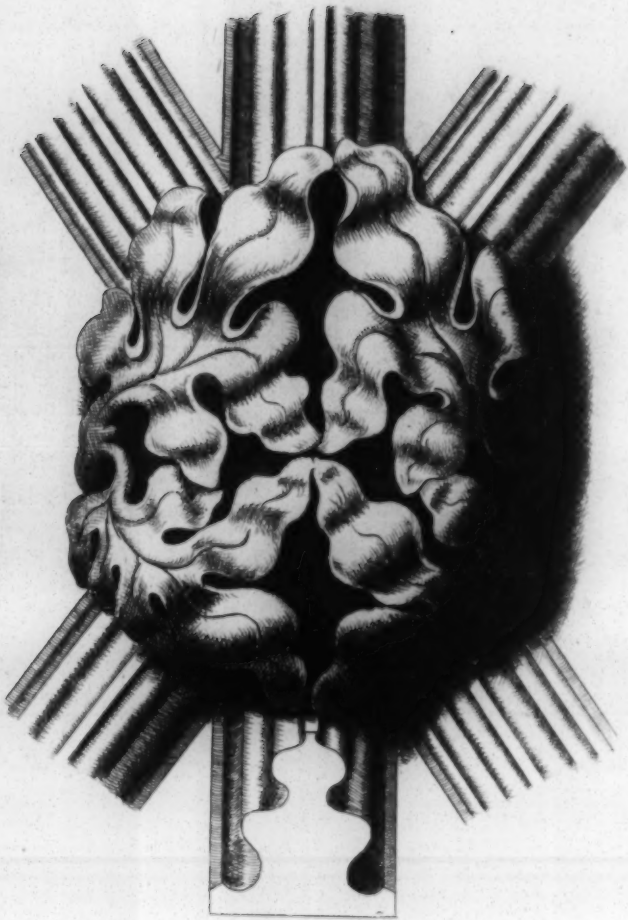
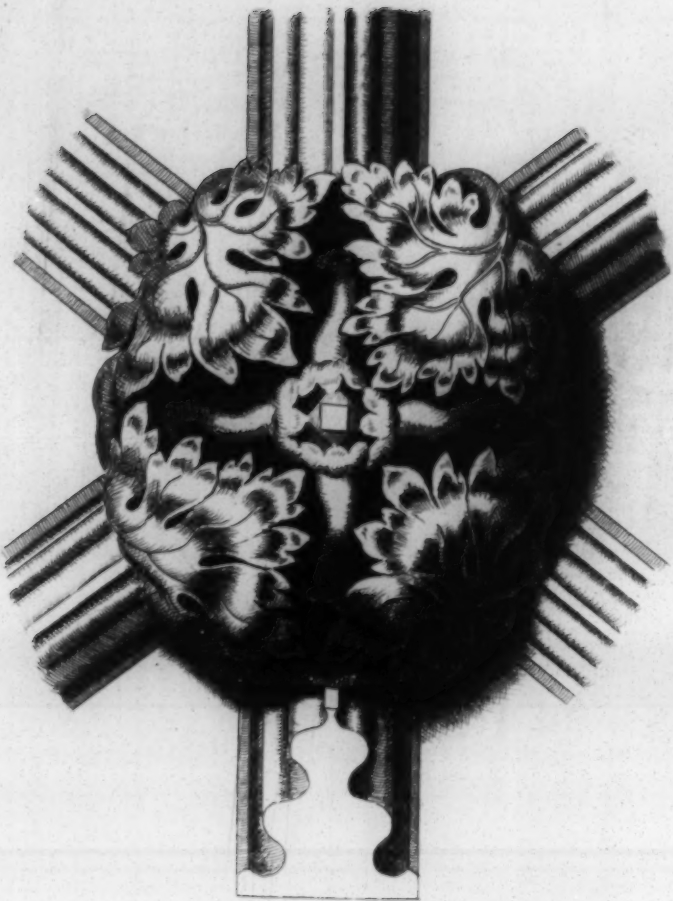
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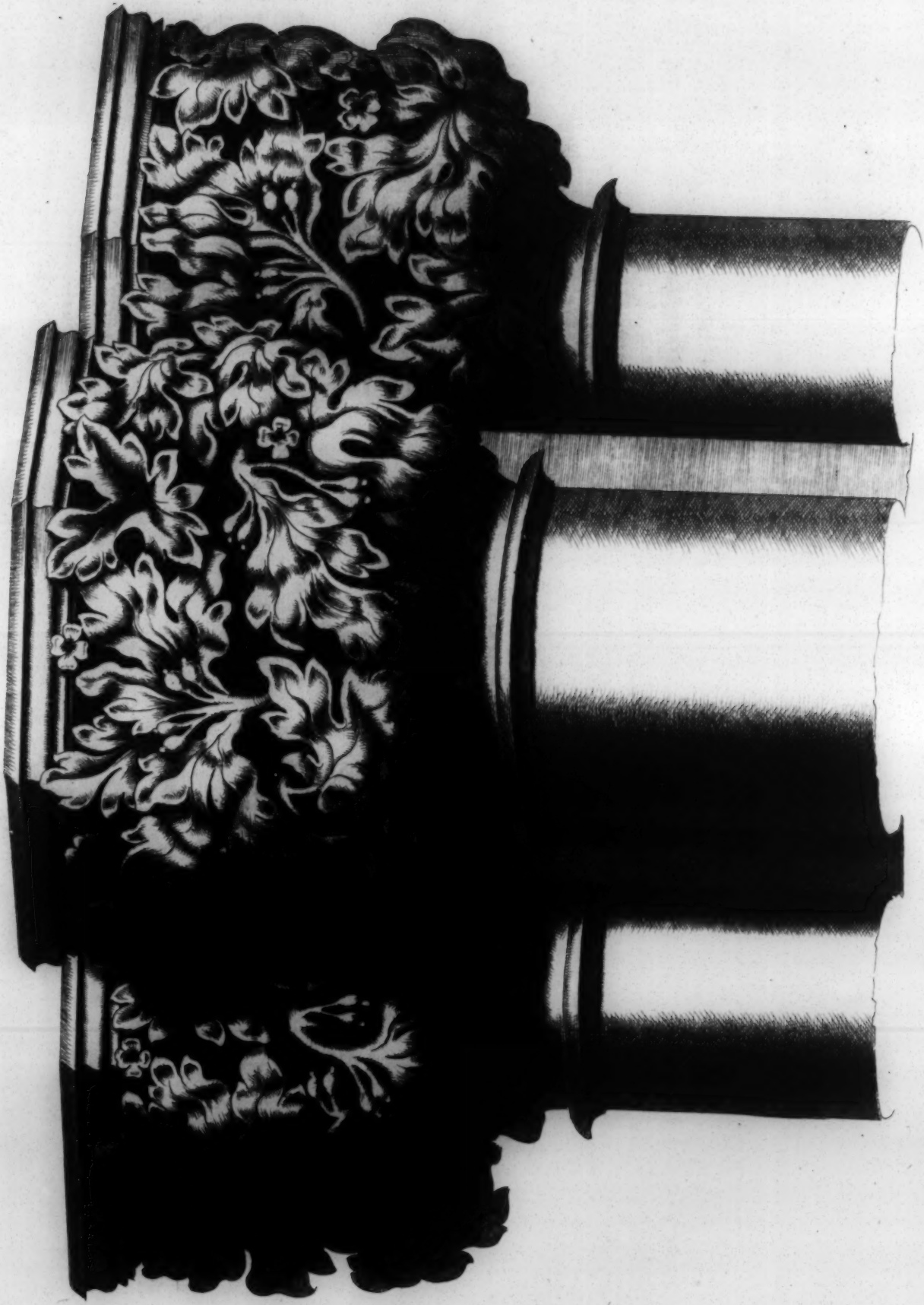








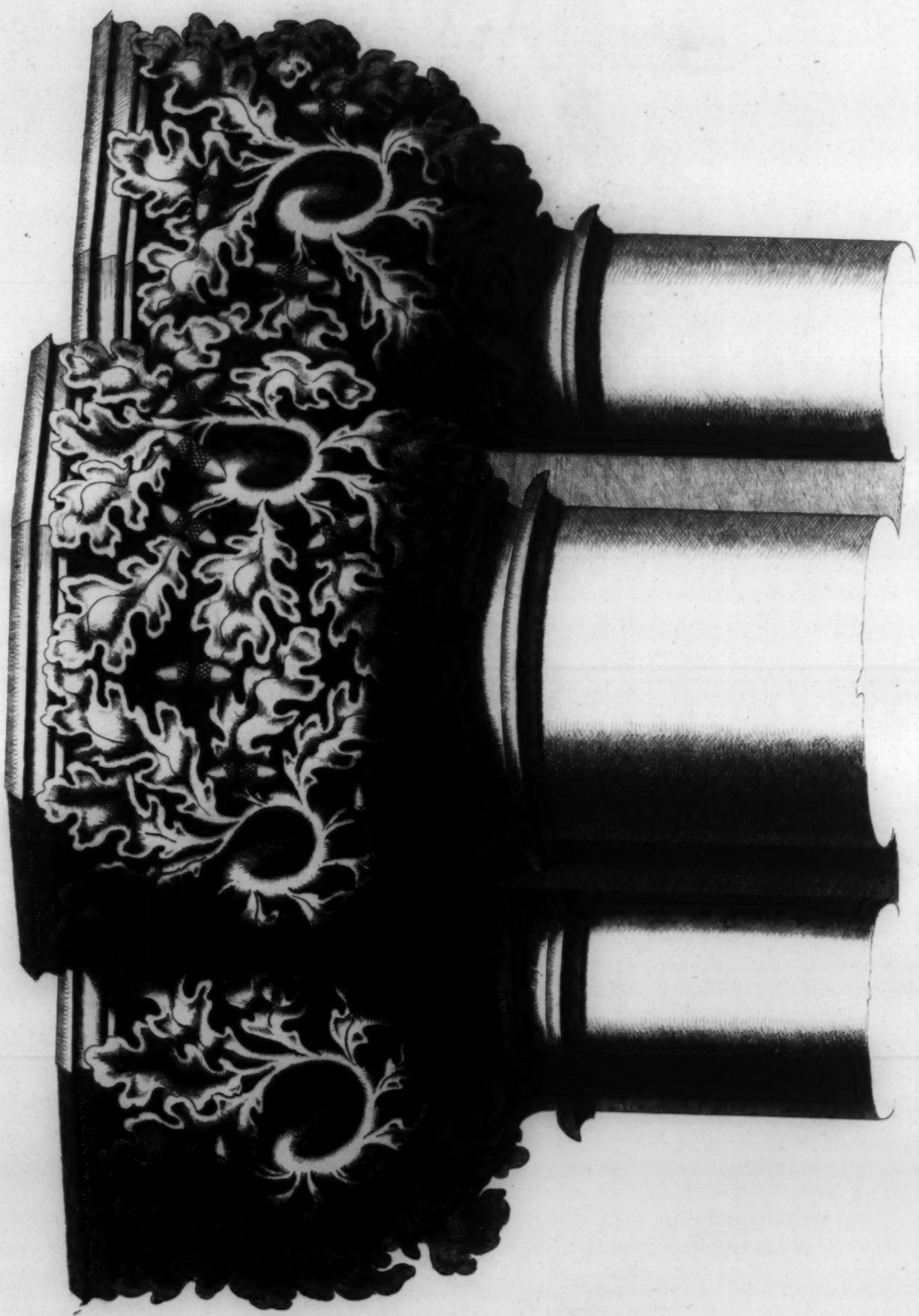




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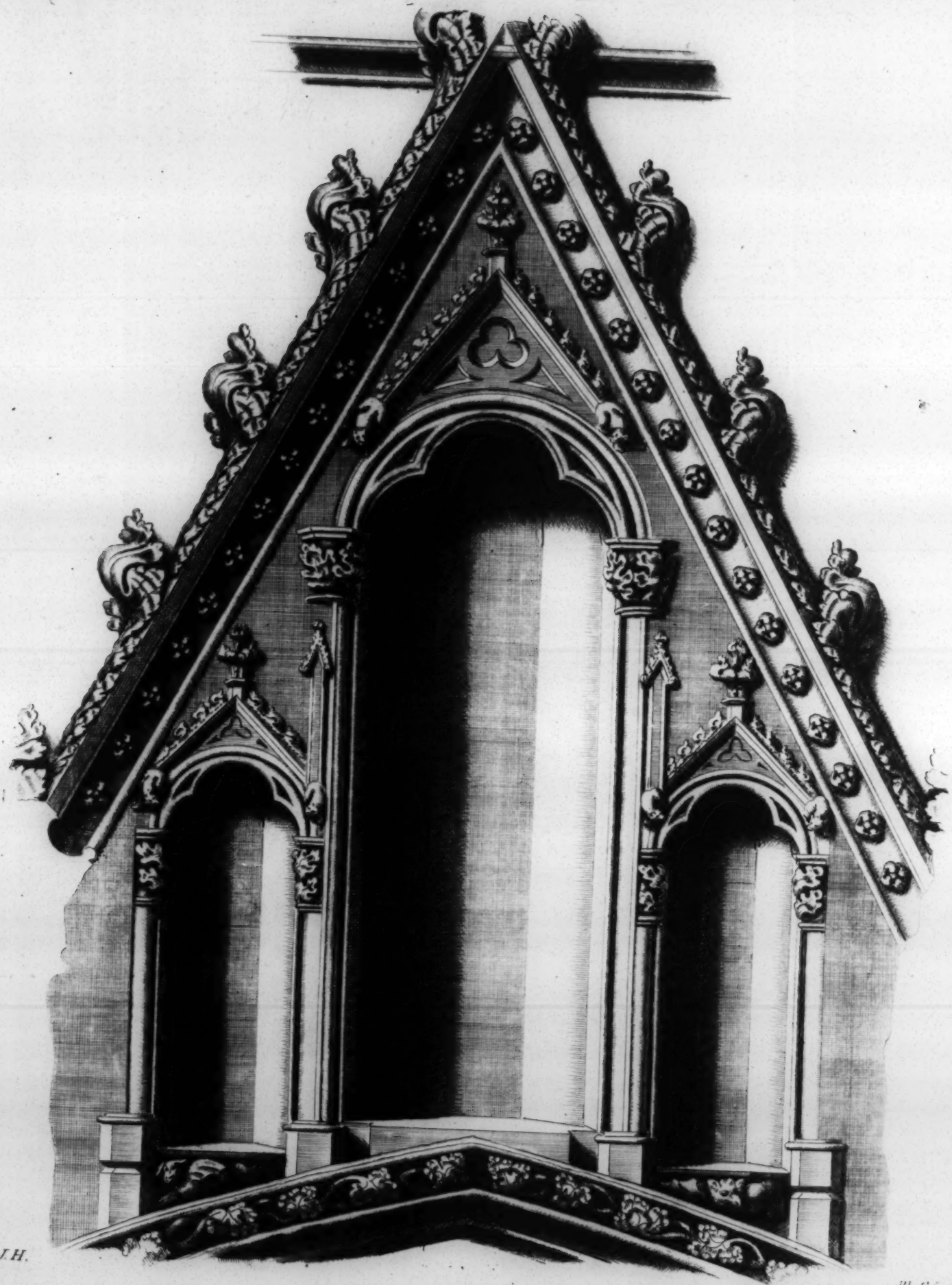




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III.

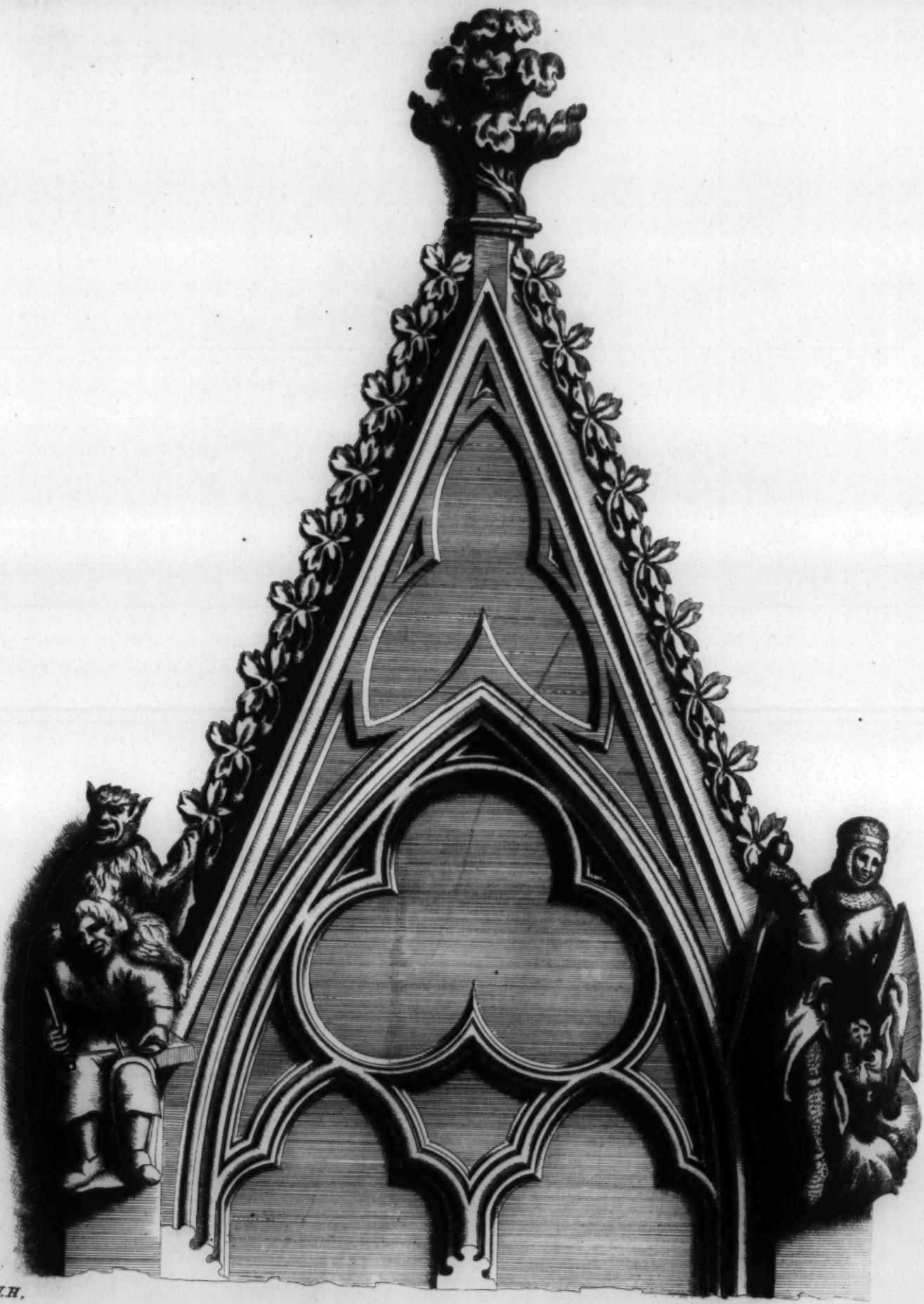




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Pl. 36

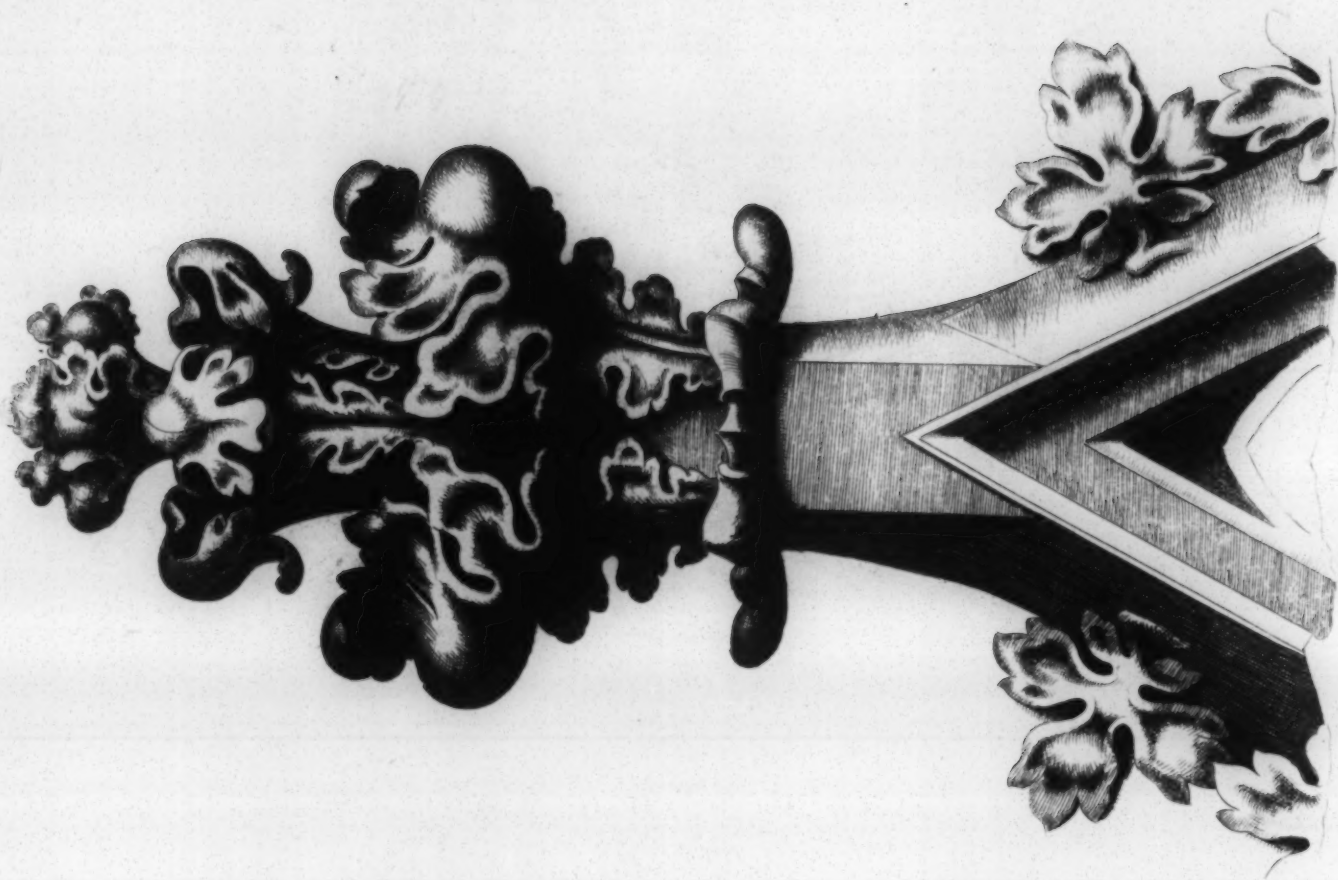




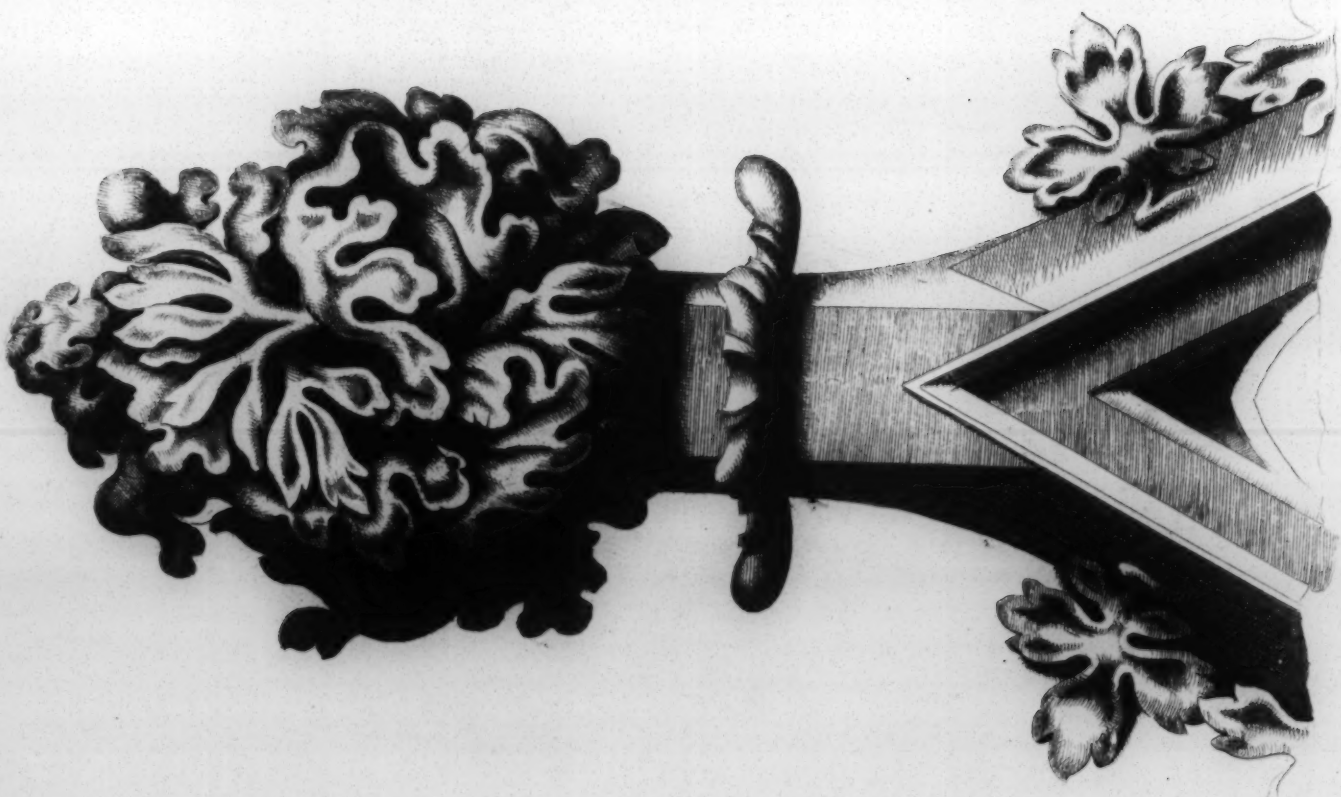
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Pl. 36.



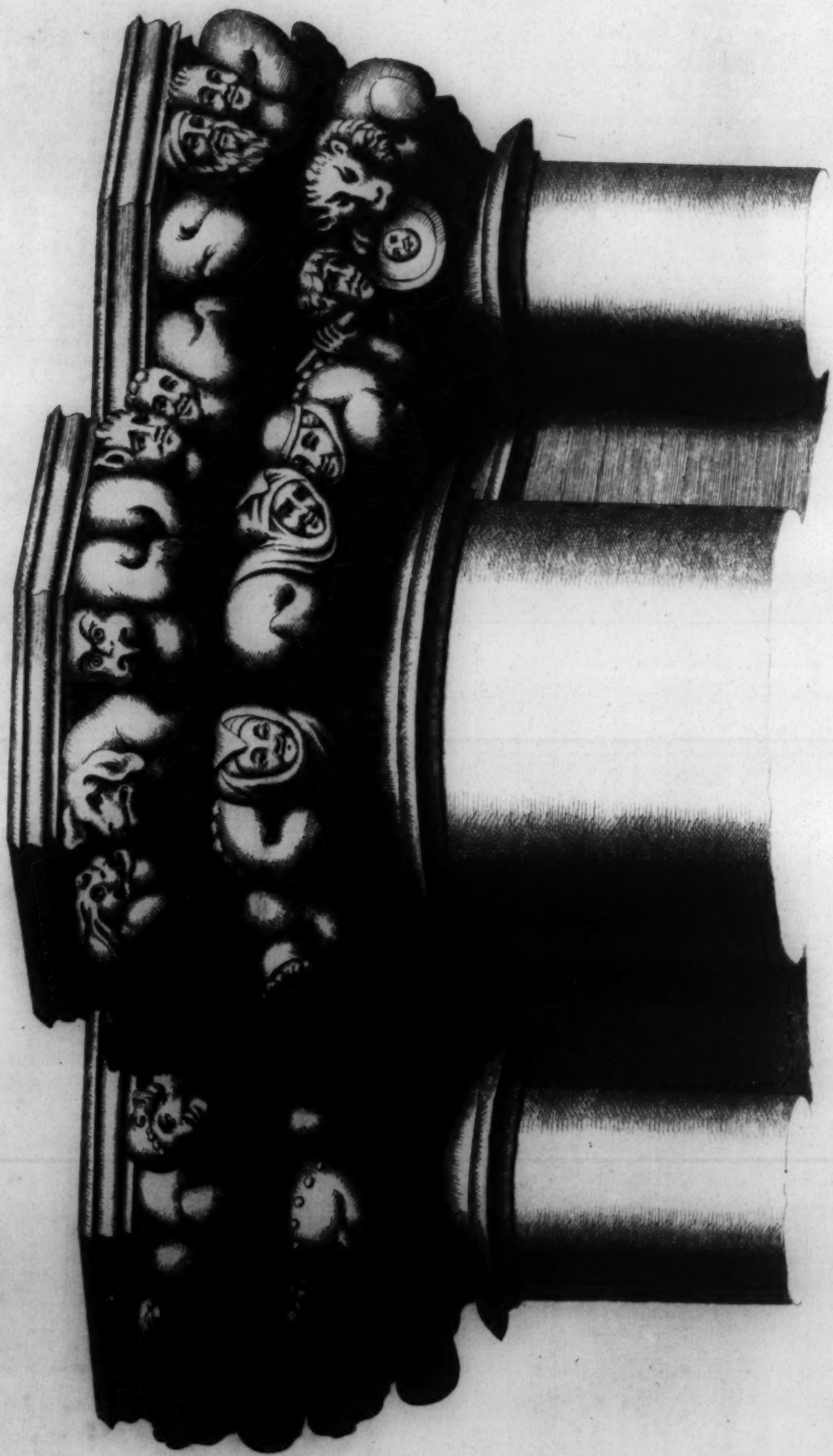


Pl. 37.



JH

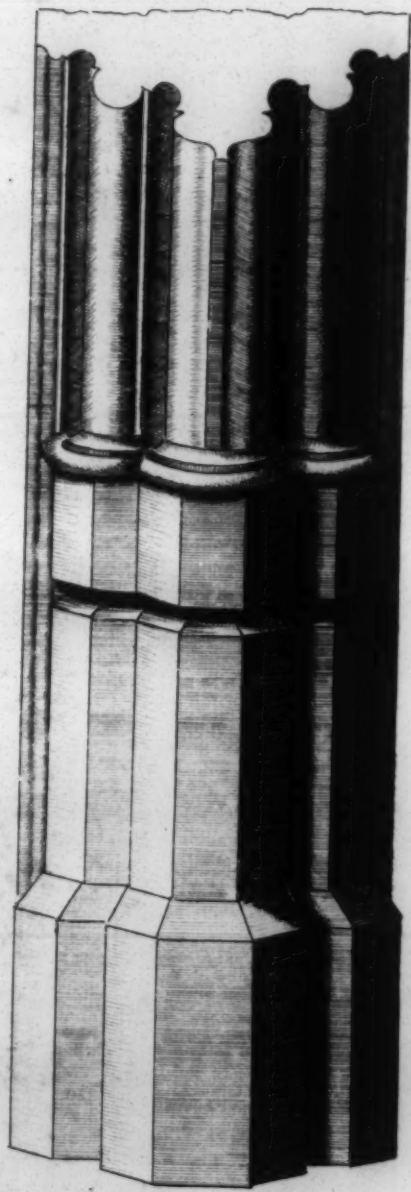
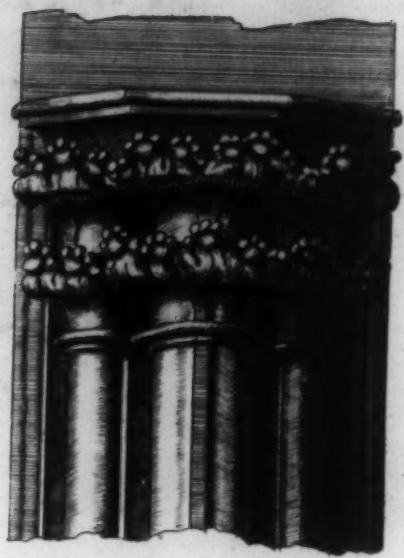




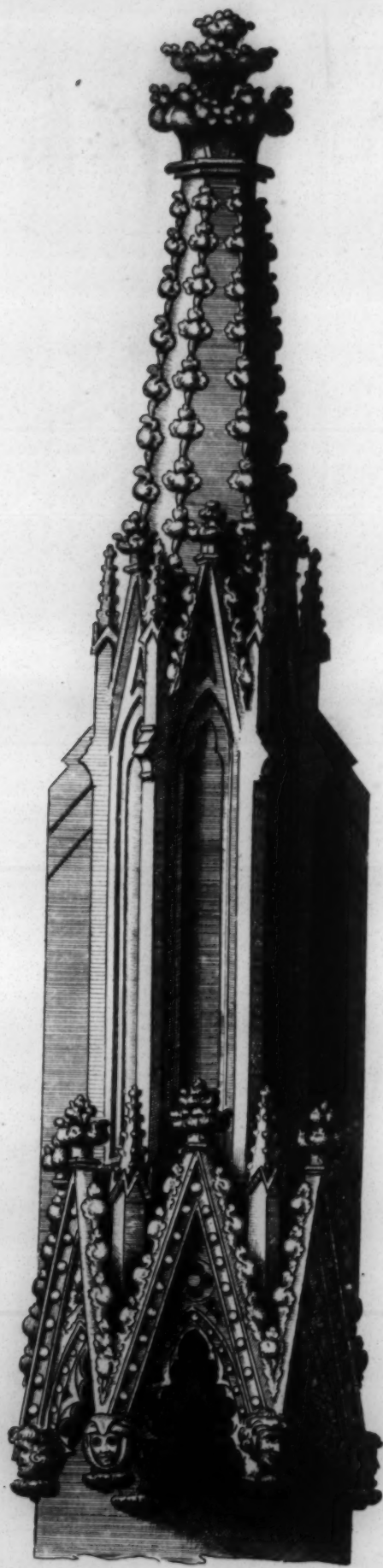
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J.H.



Pl. 59.

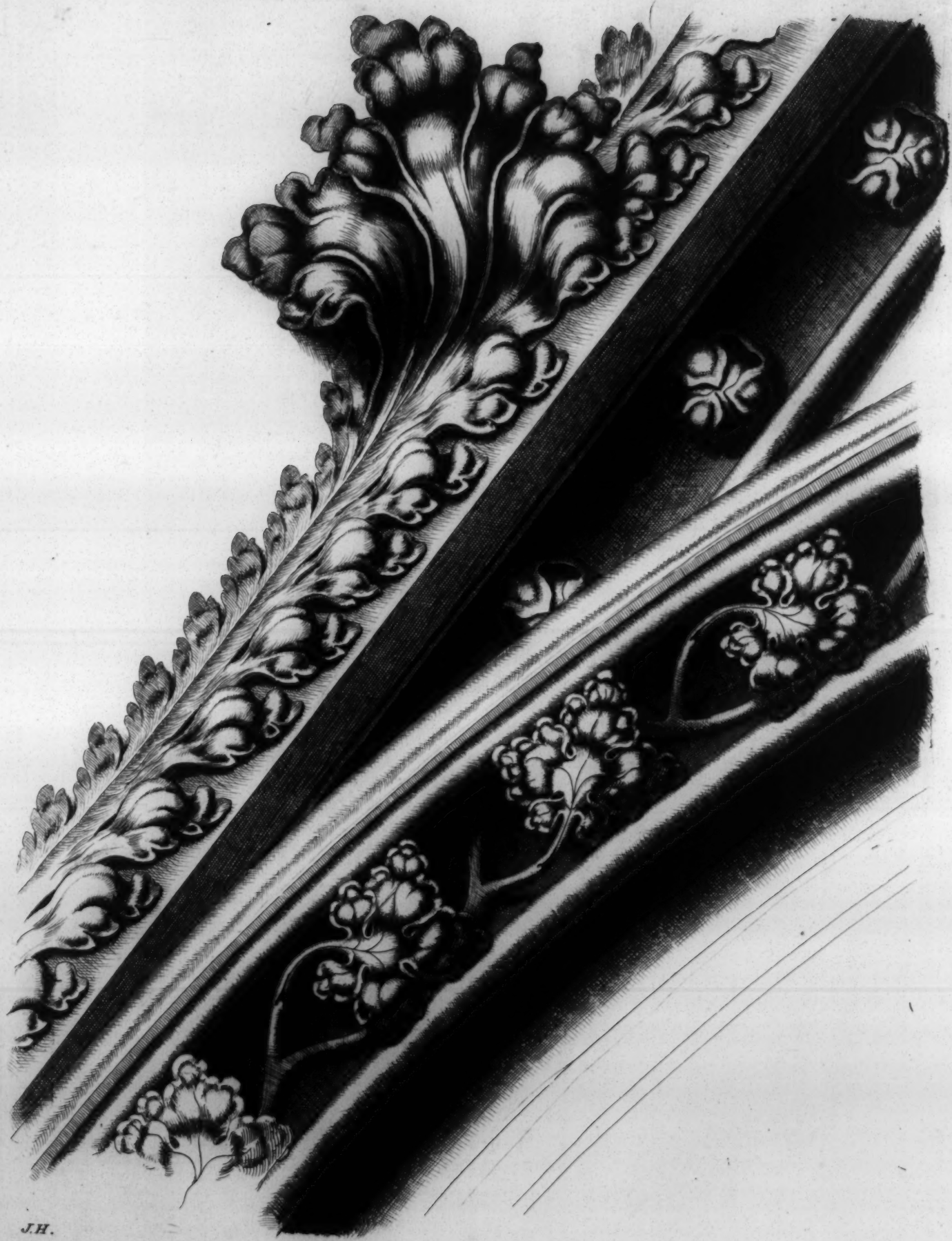




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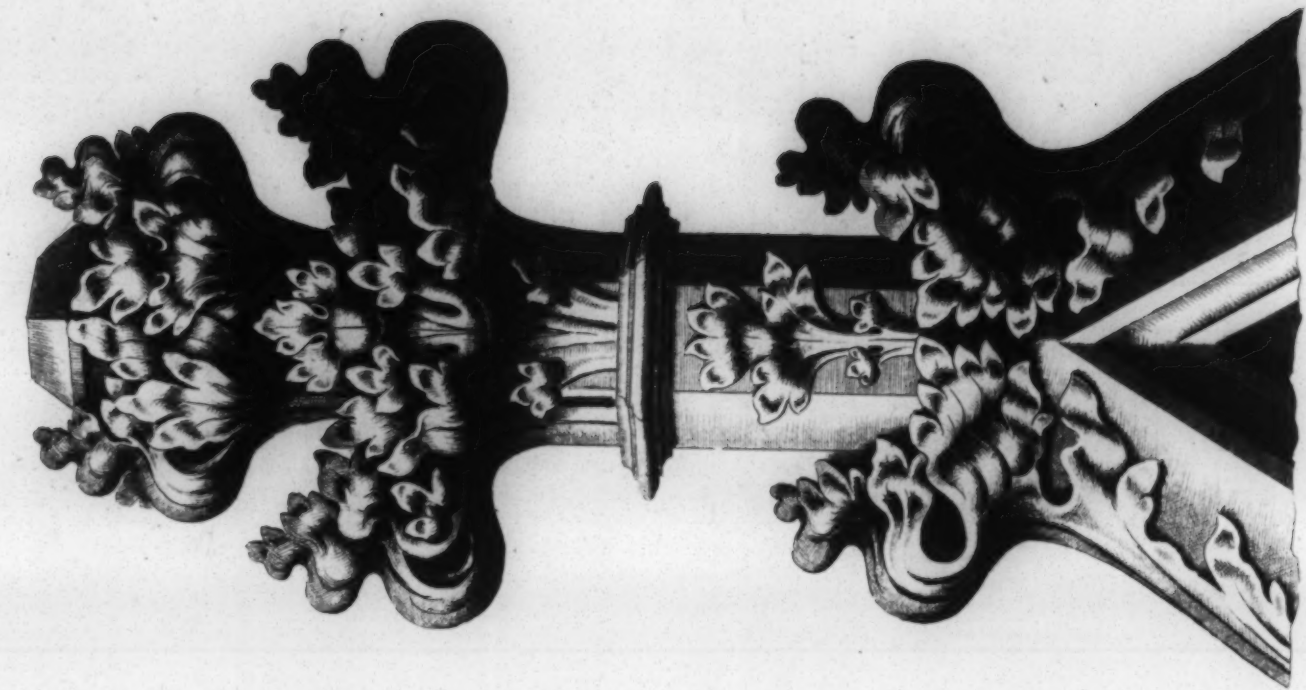




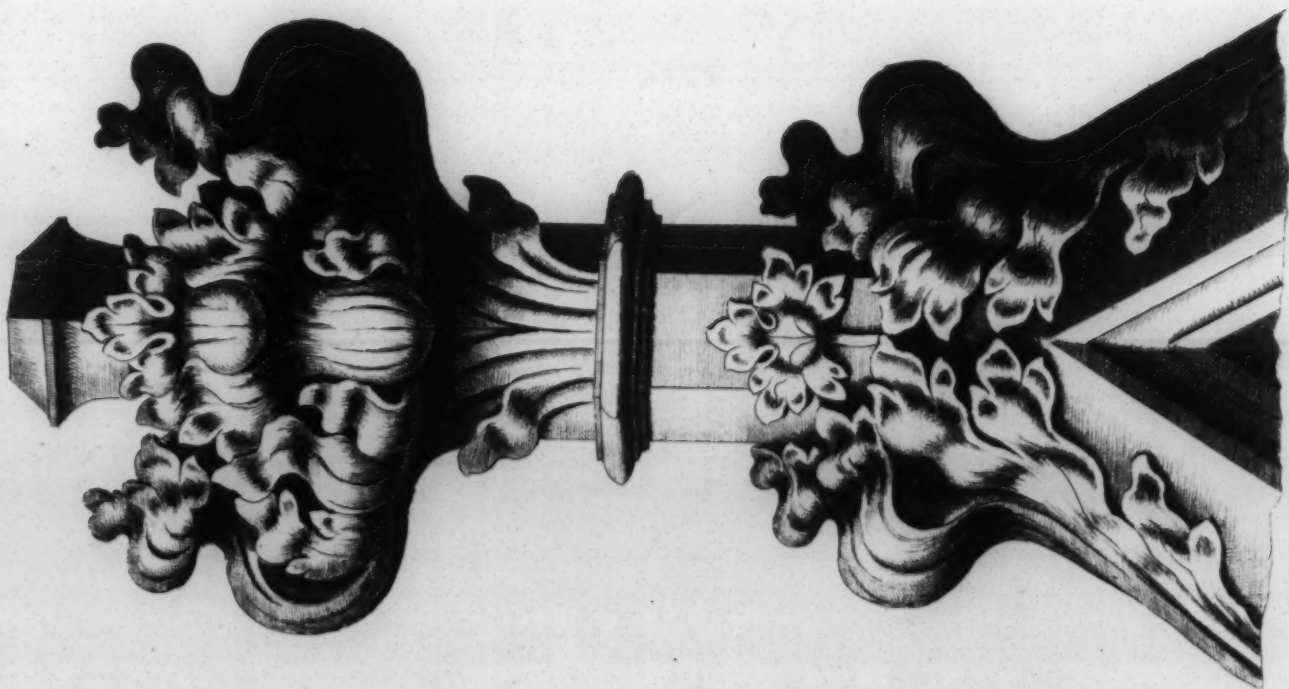
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Pl. 41.





Pl. 42.

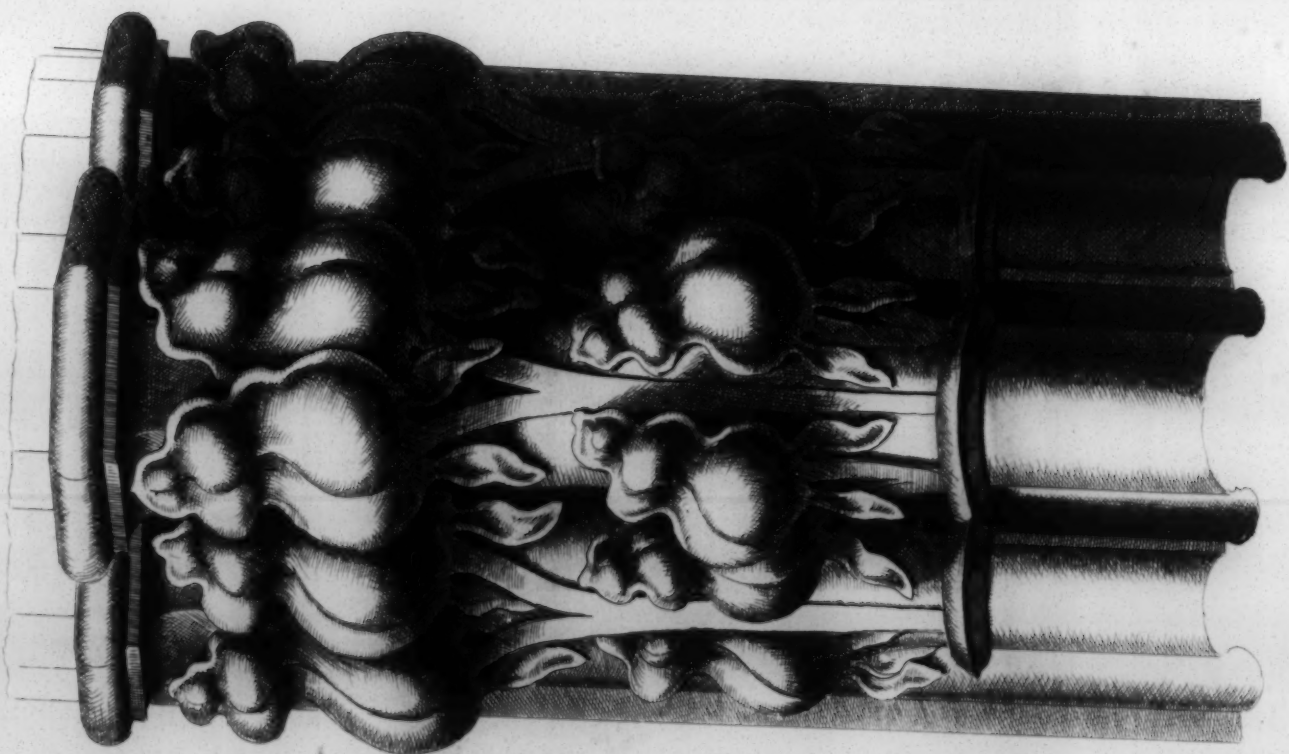
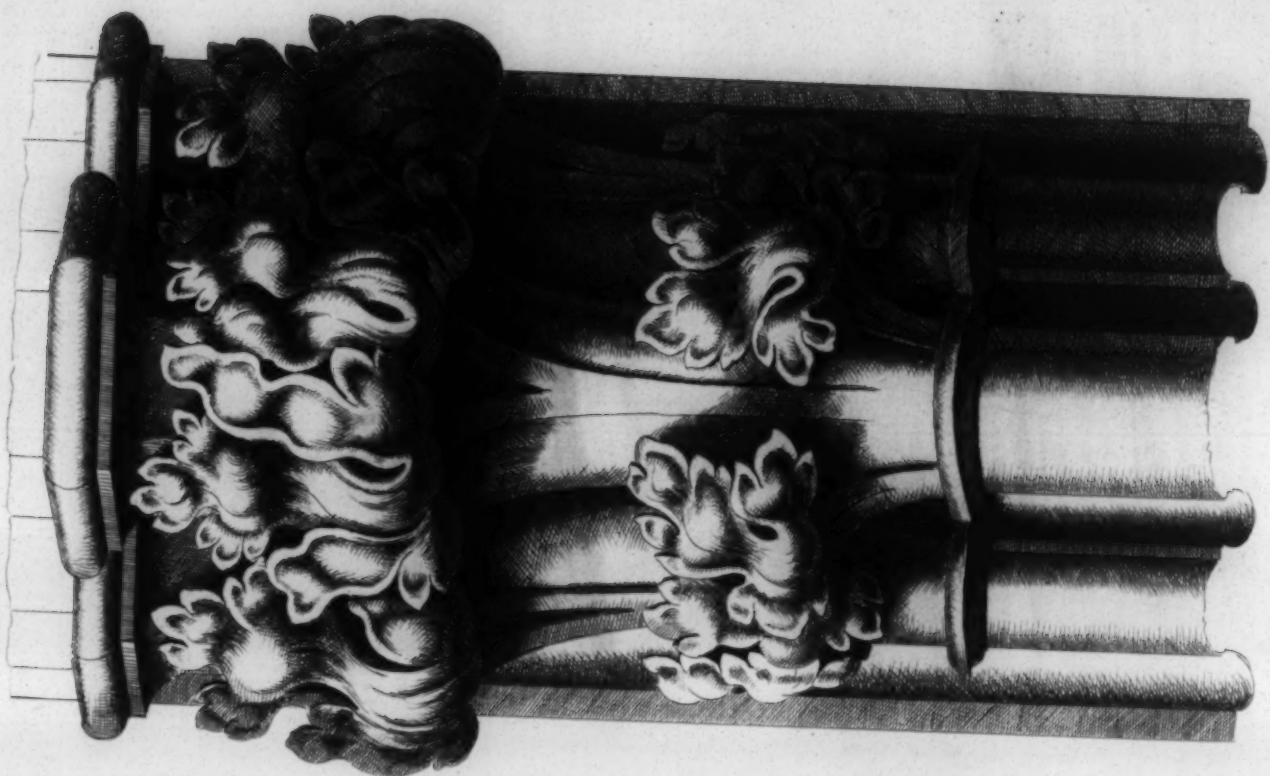


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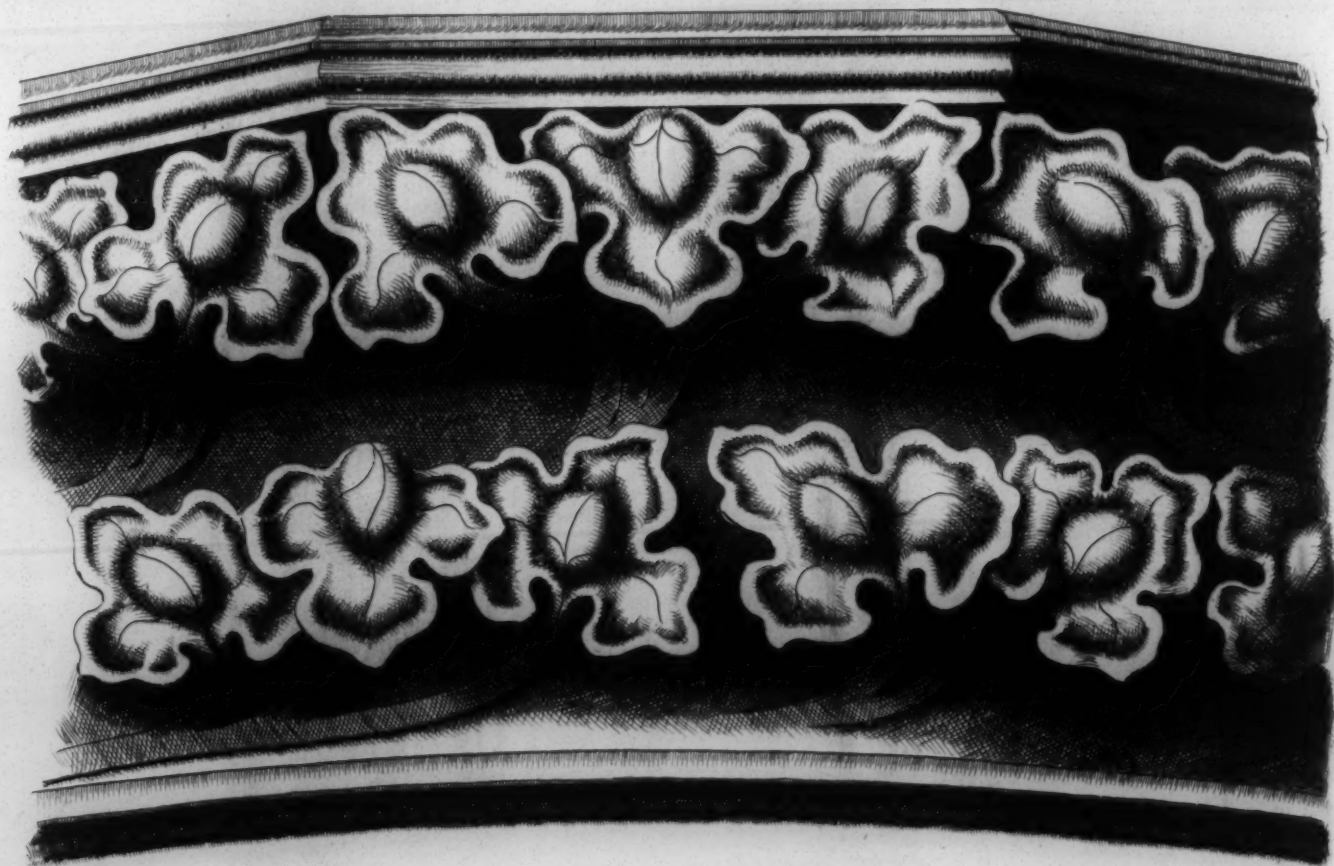




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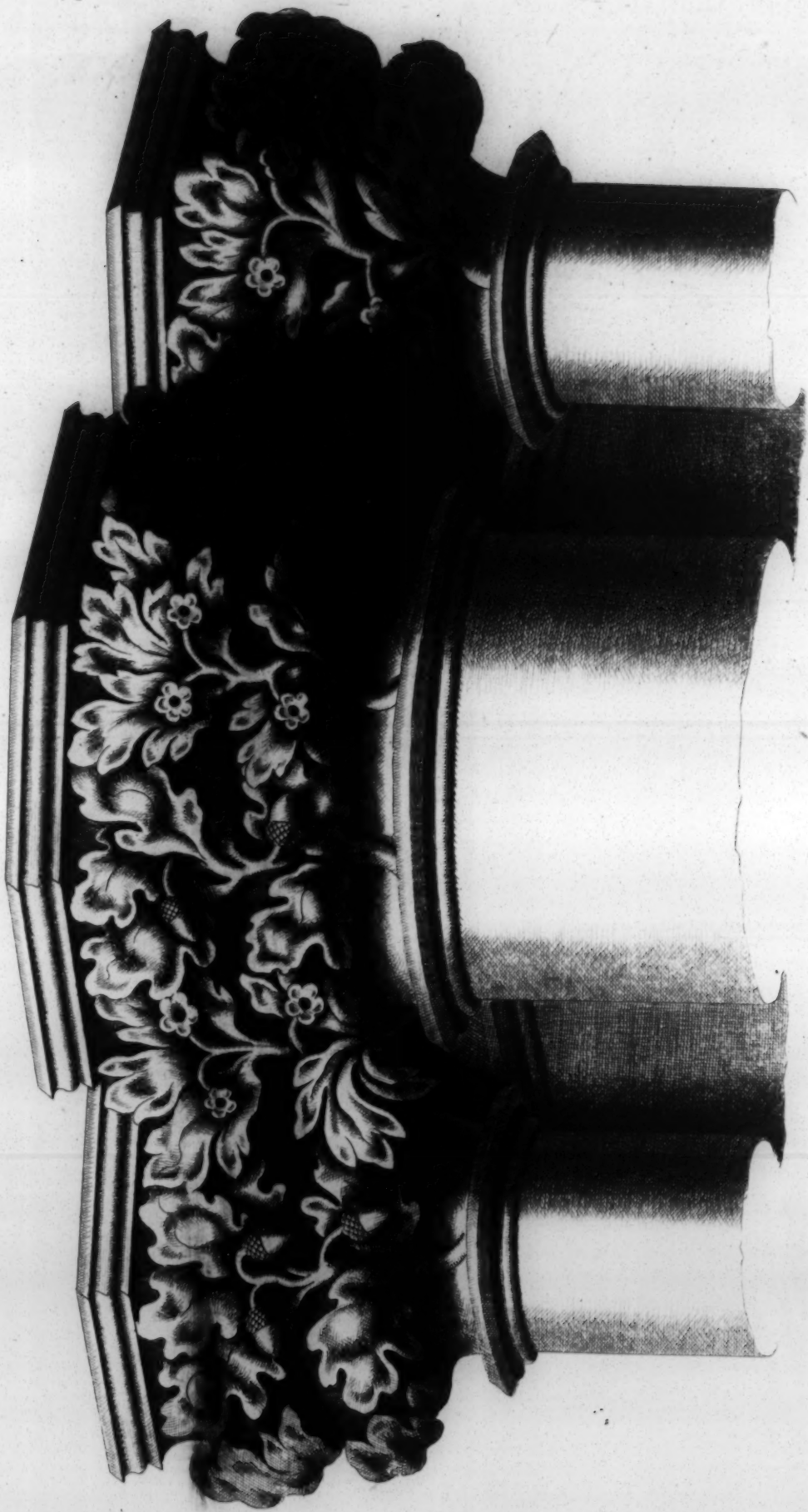












Pl 50.

JH.





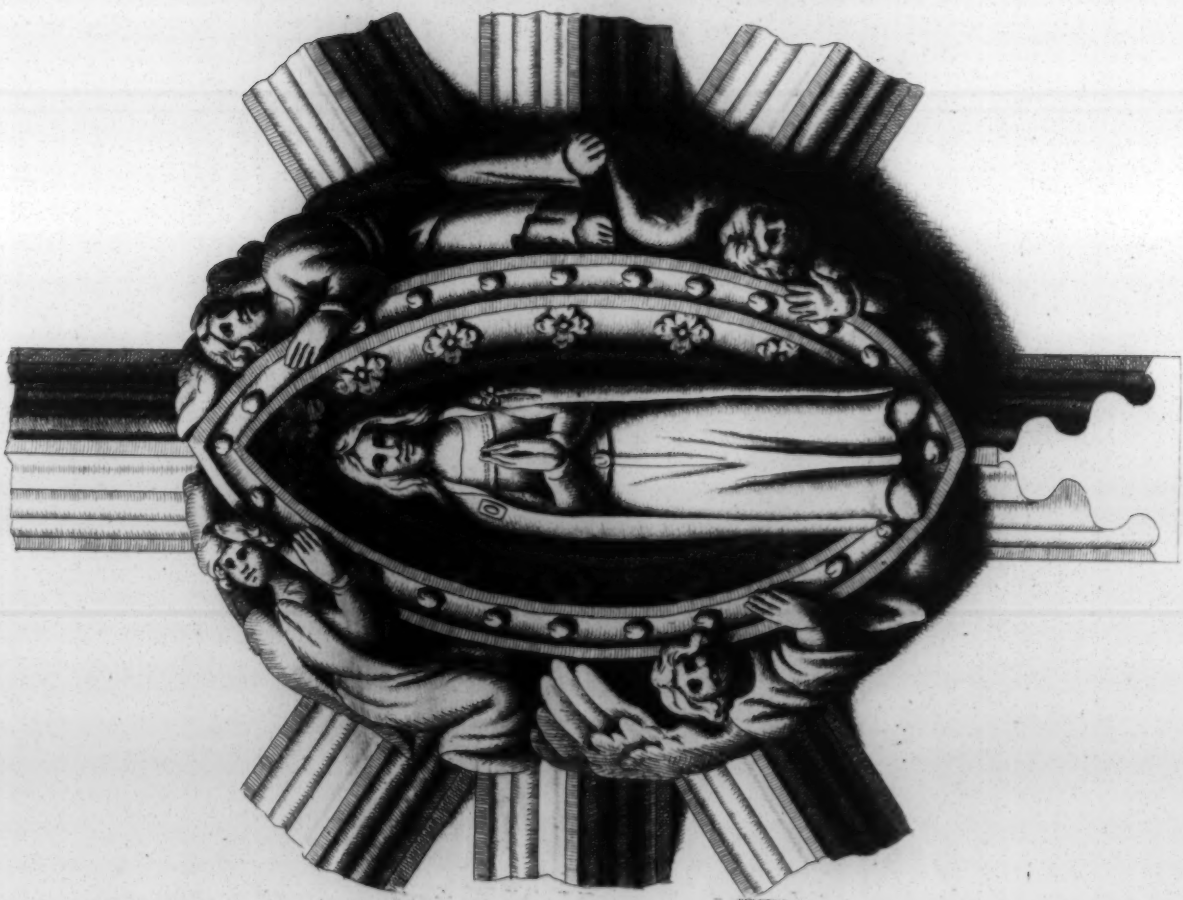
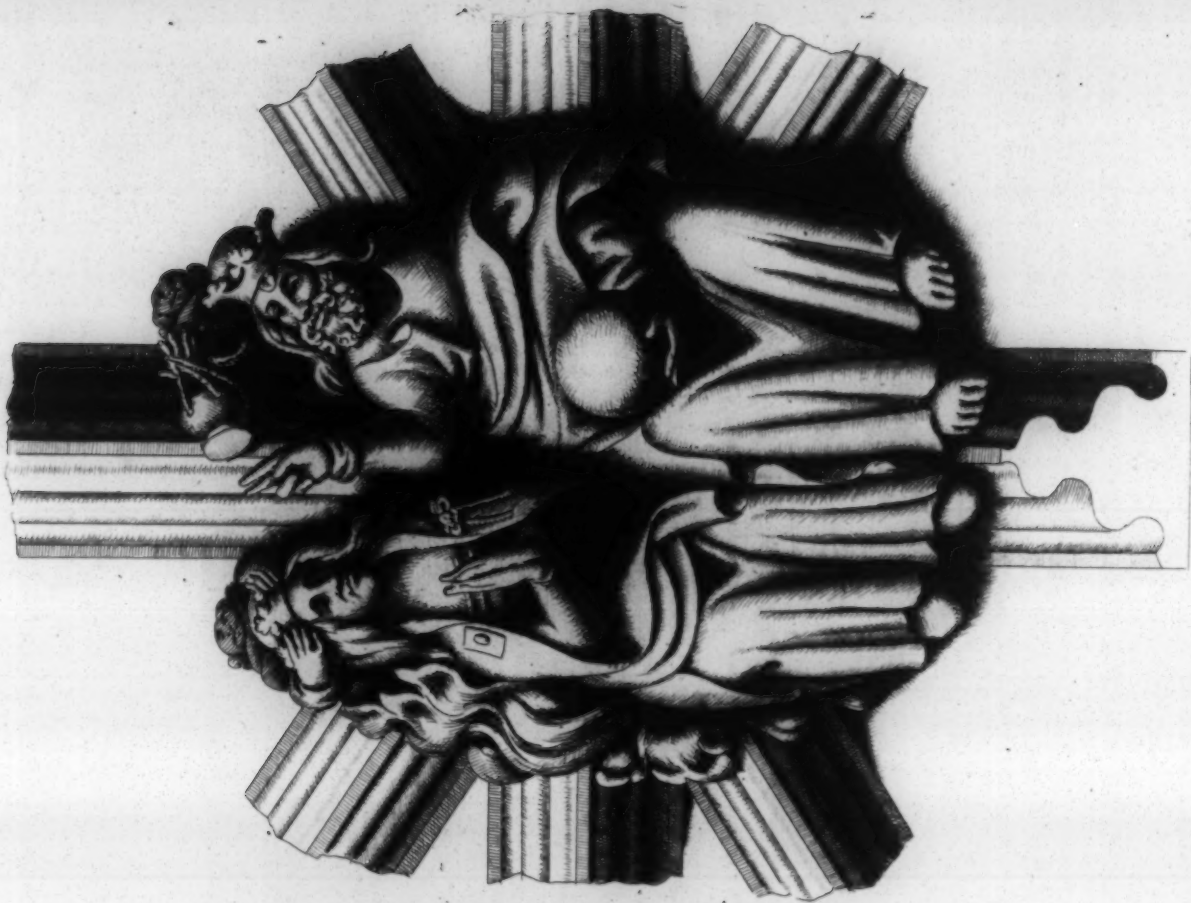
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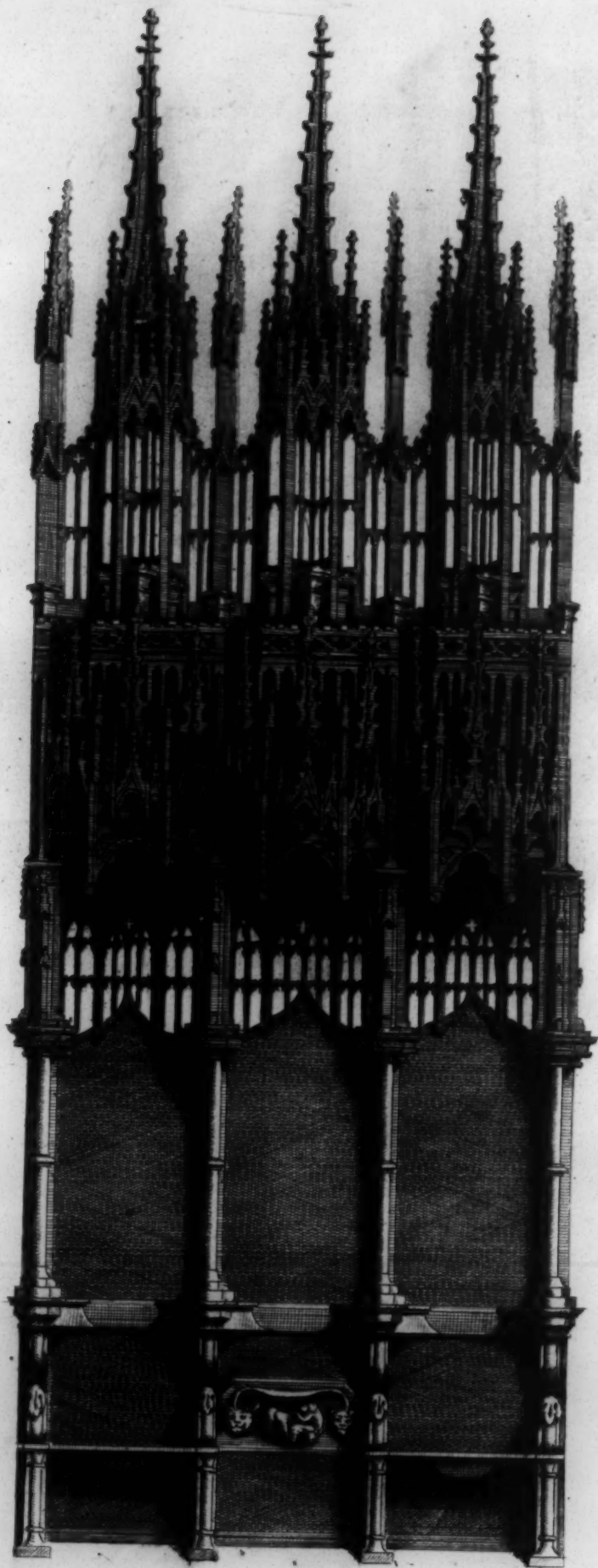




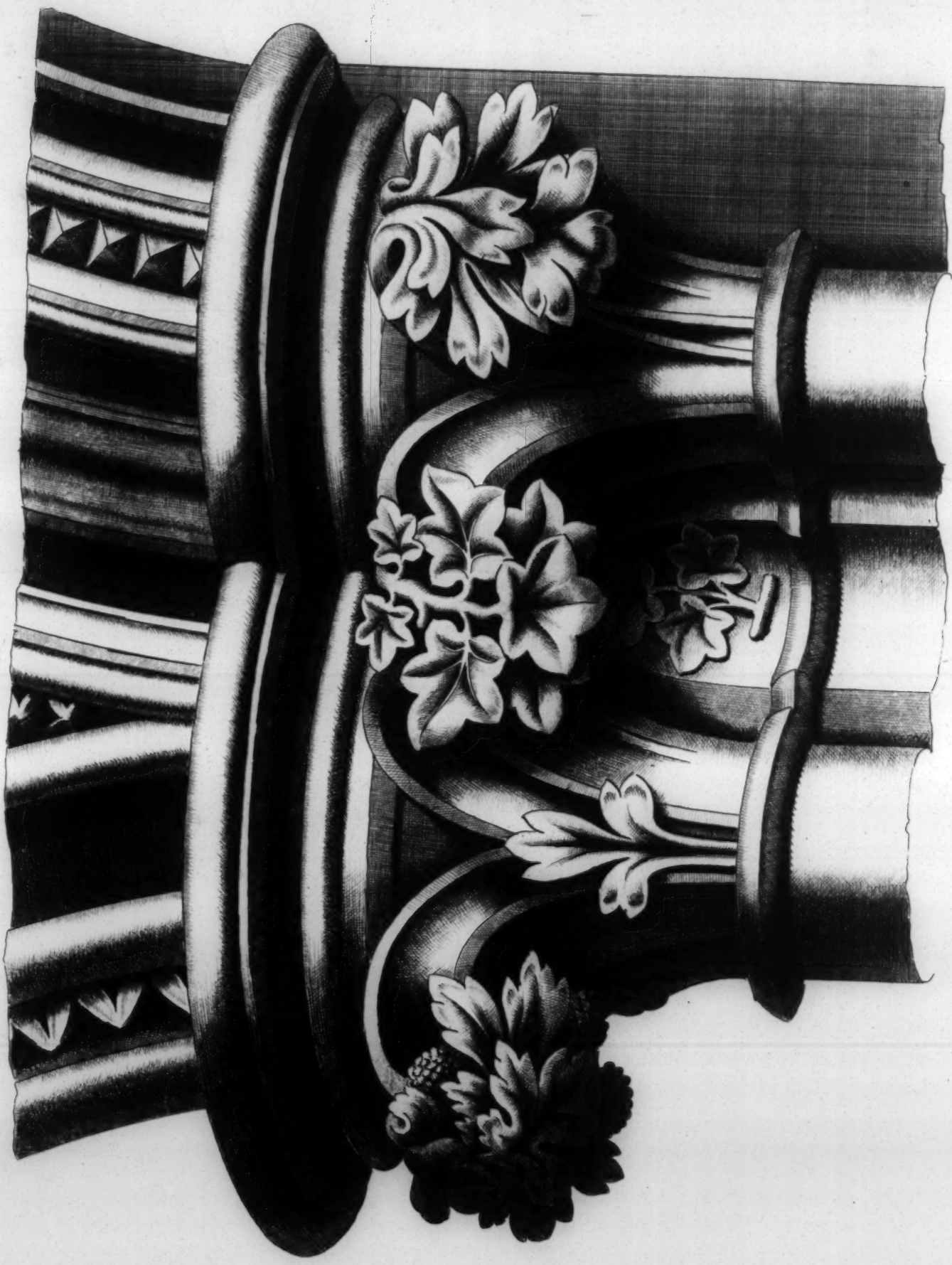








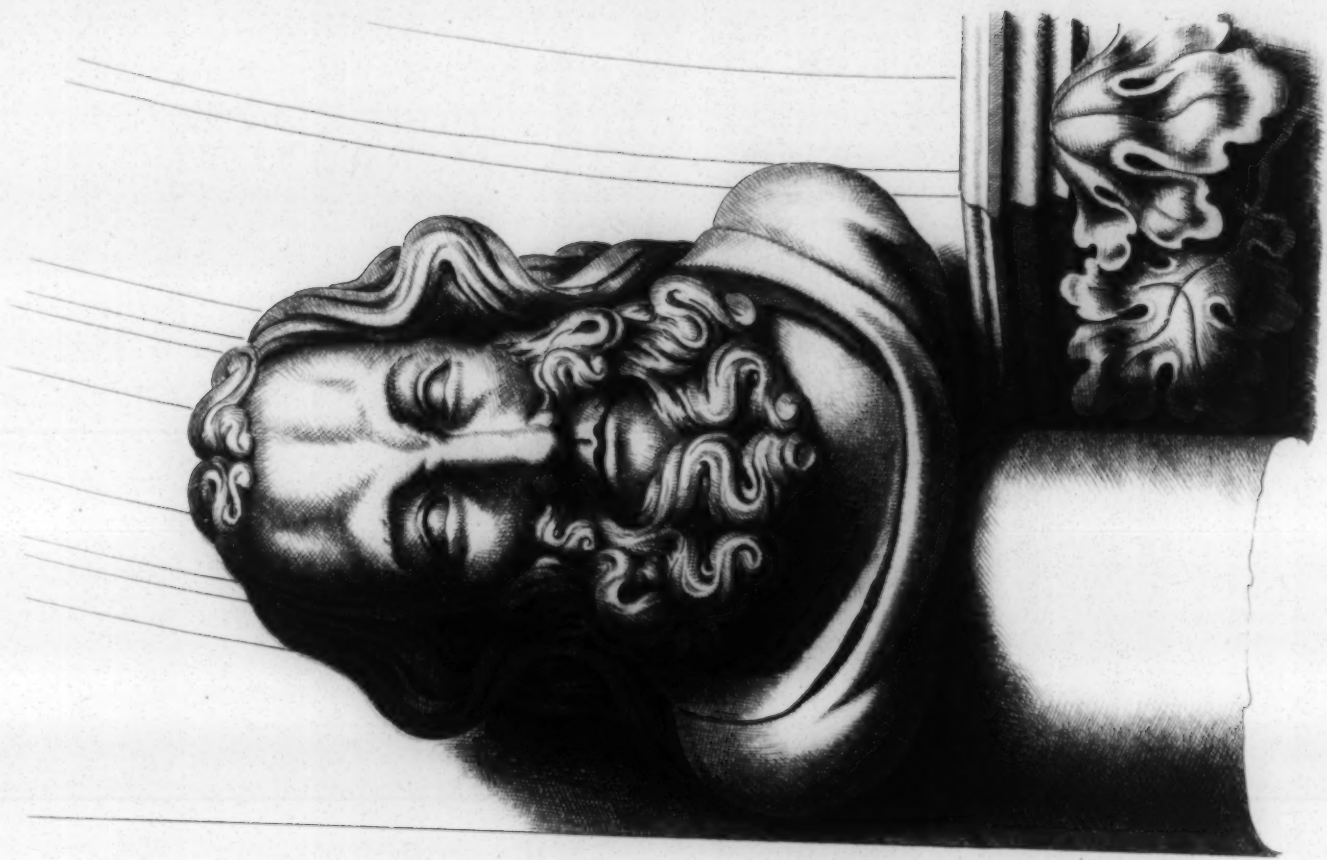




Pl 55

JH



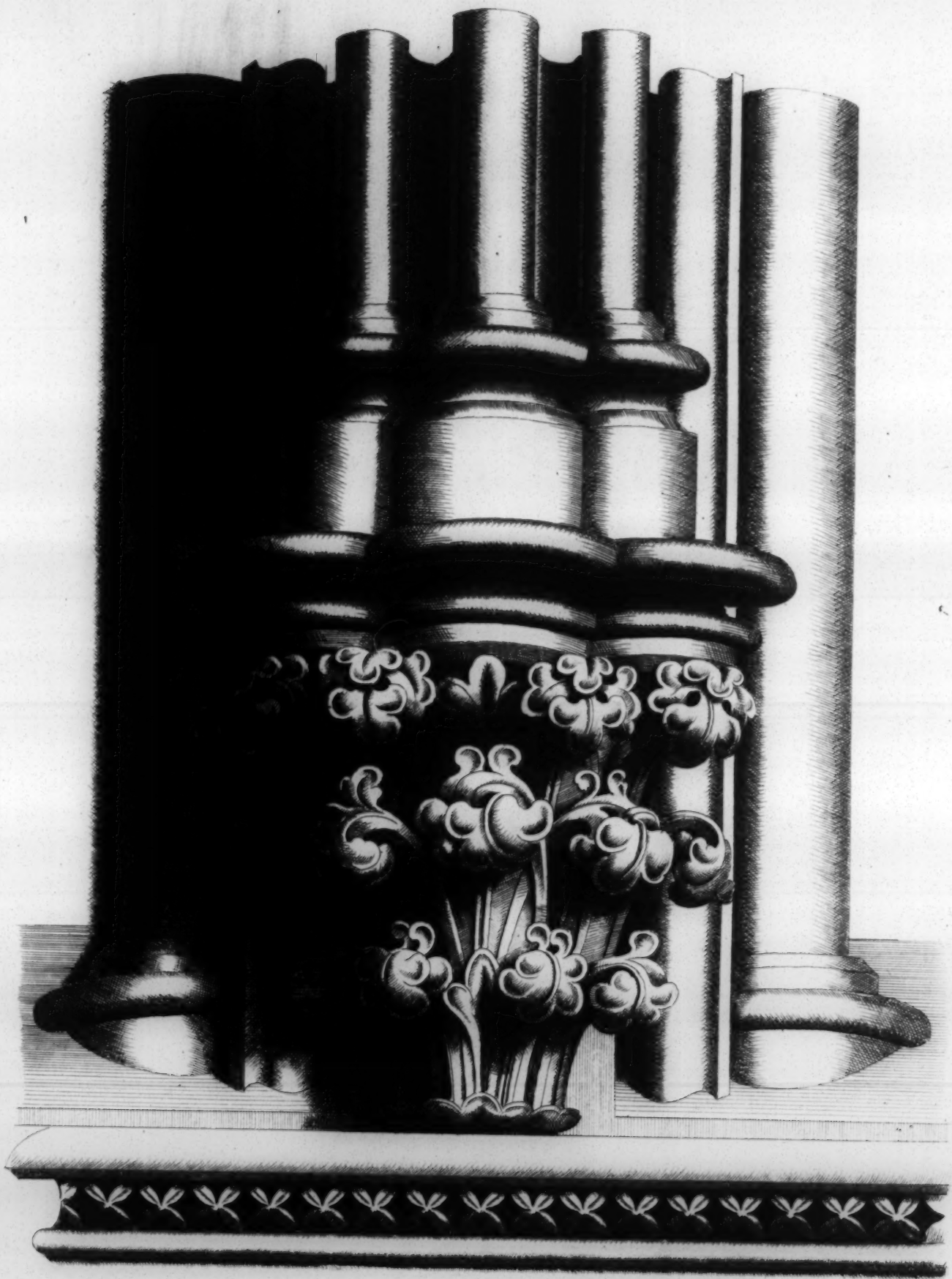


Pl. 86



H.

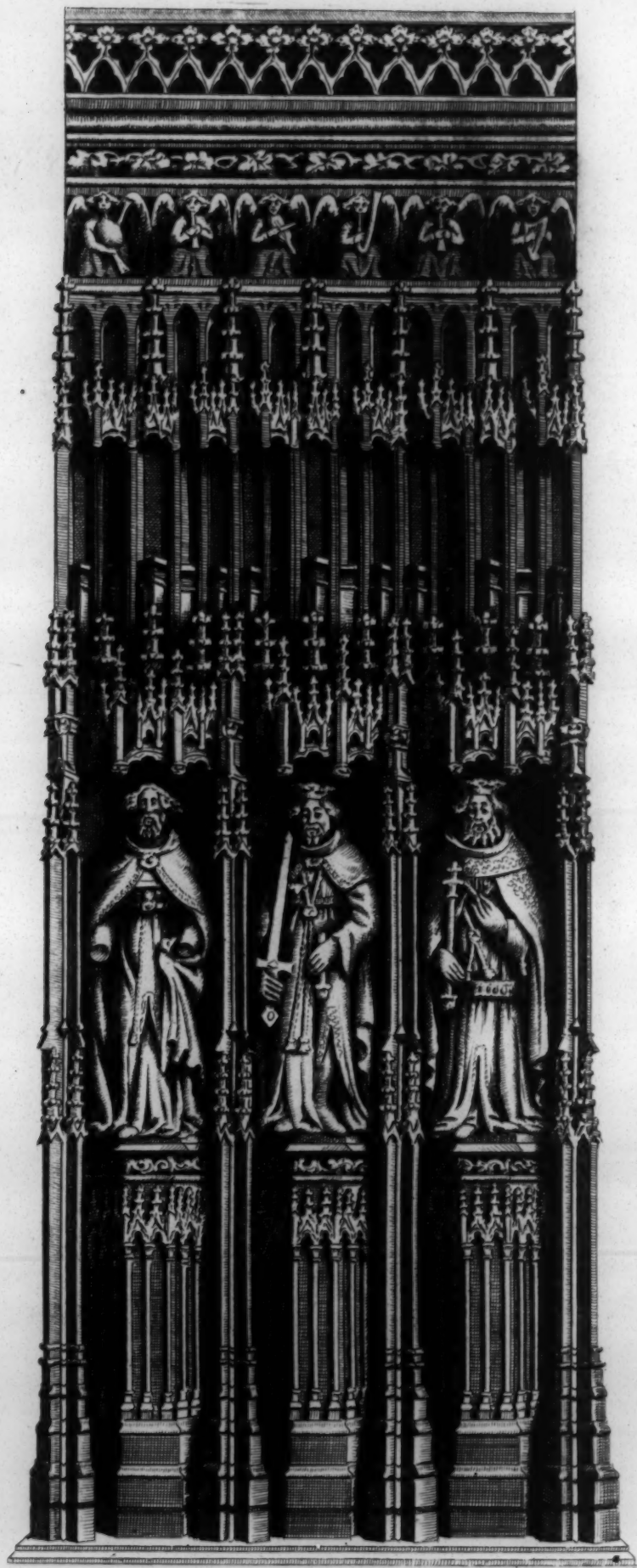




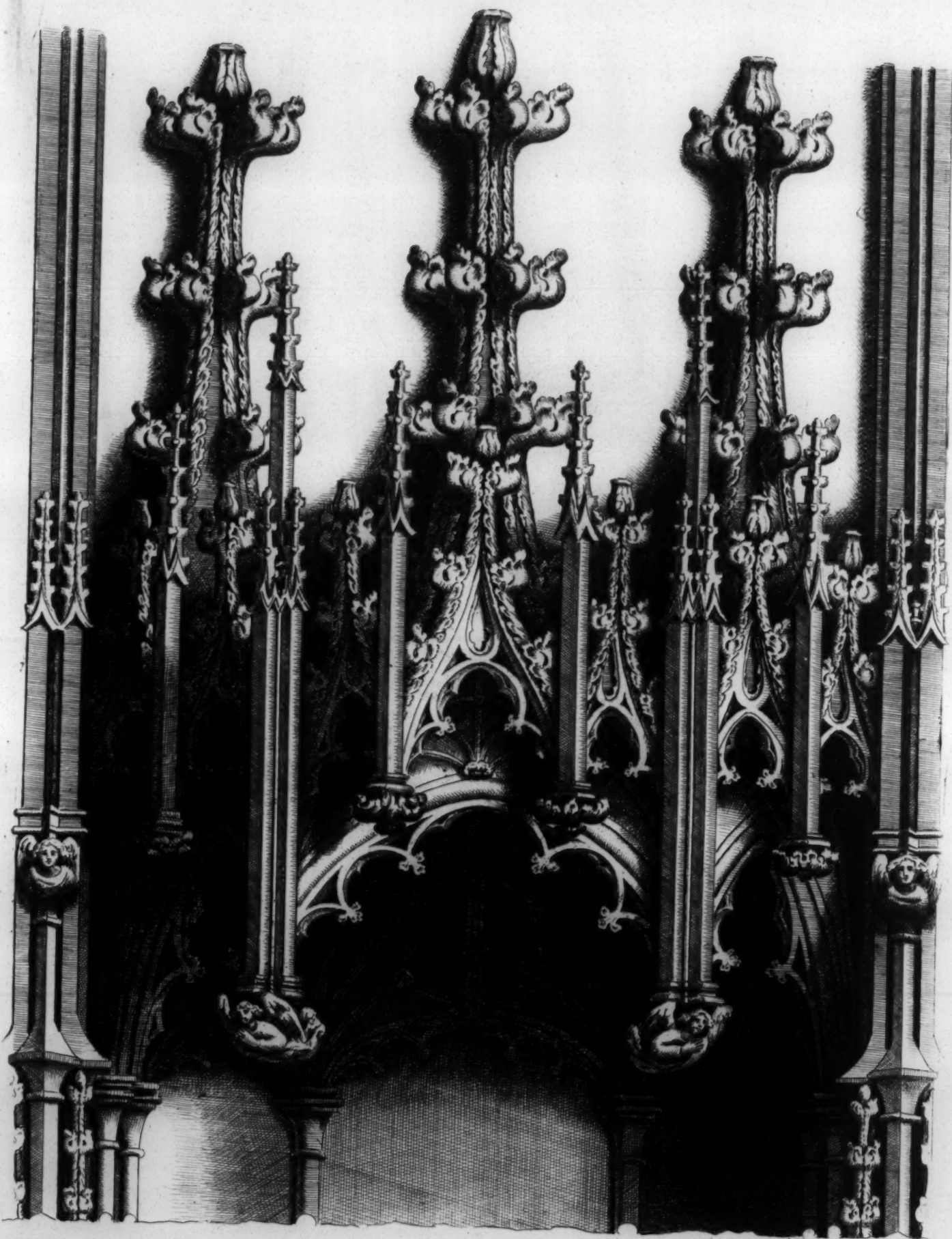




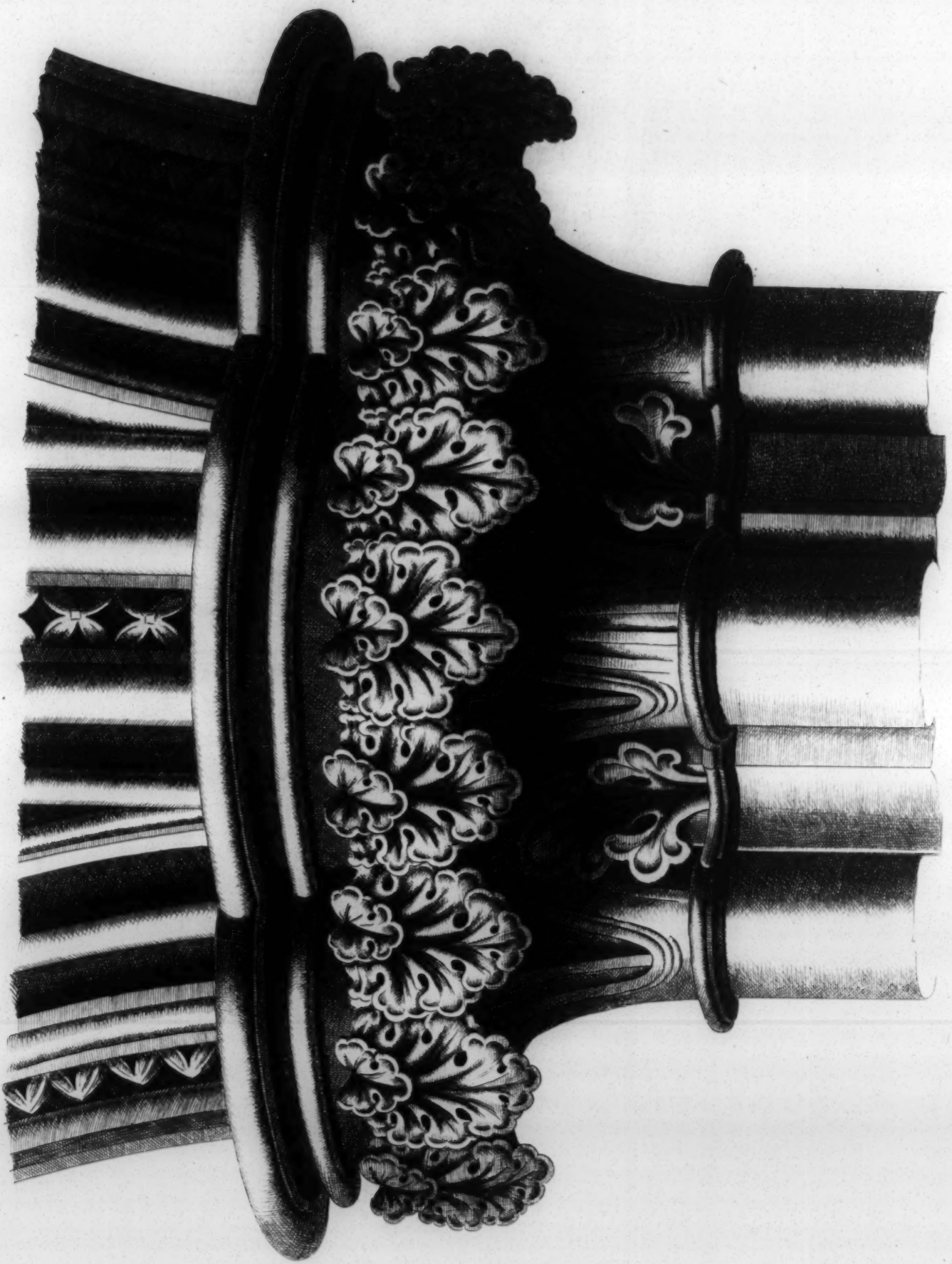




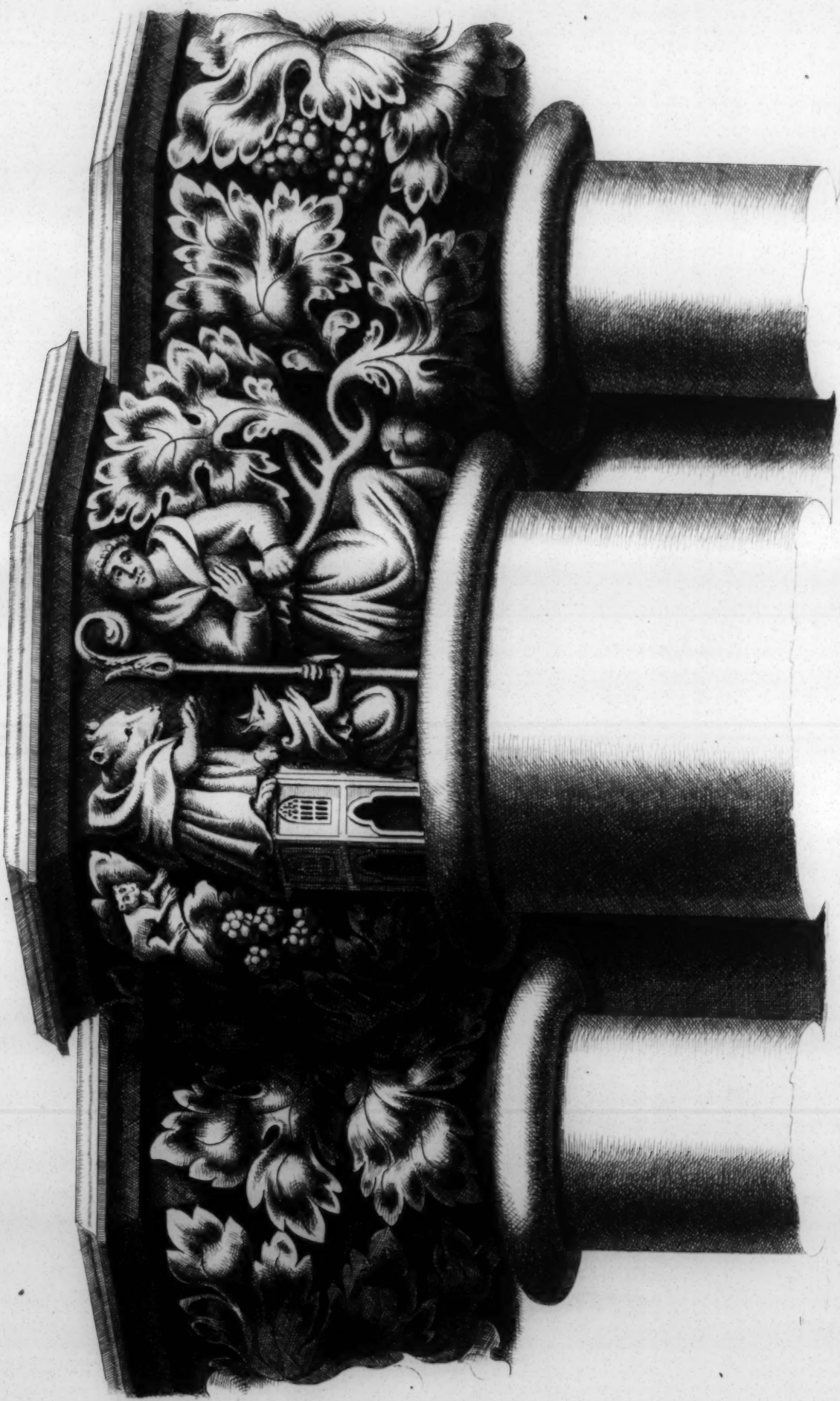








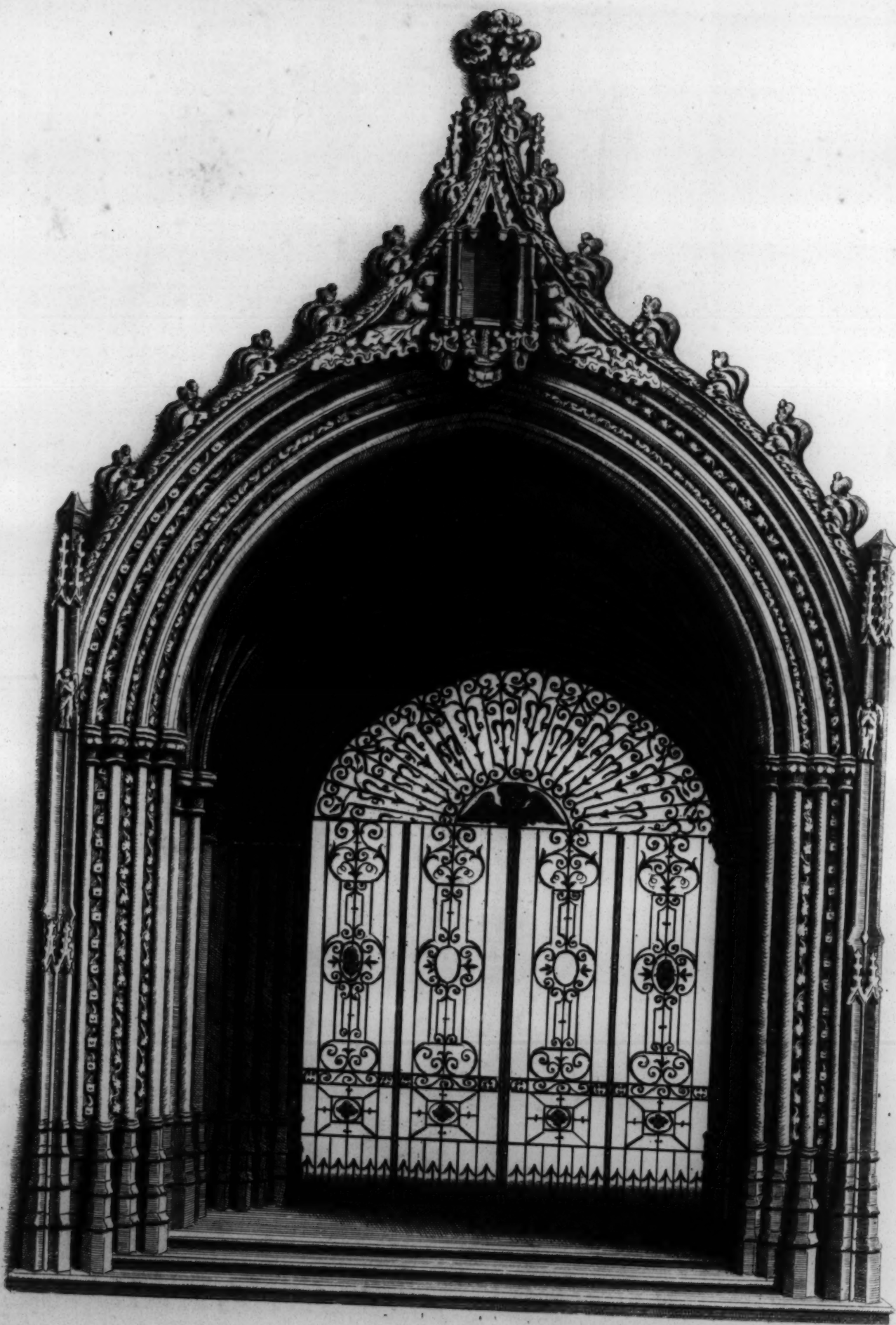








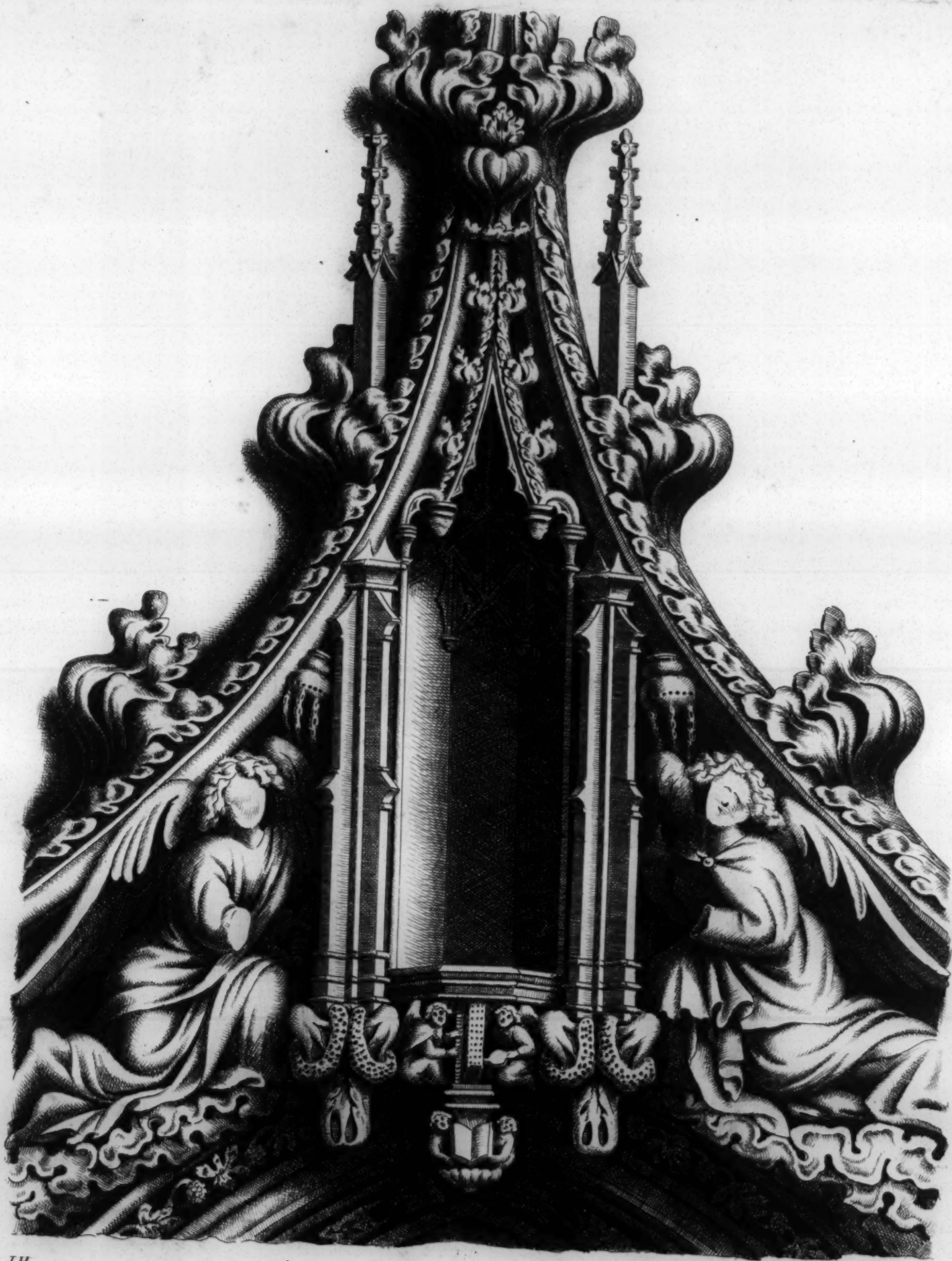




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Pl. 64.

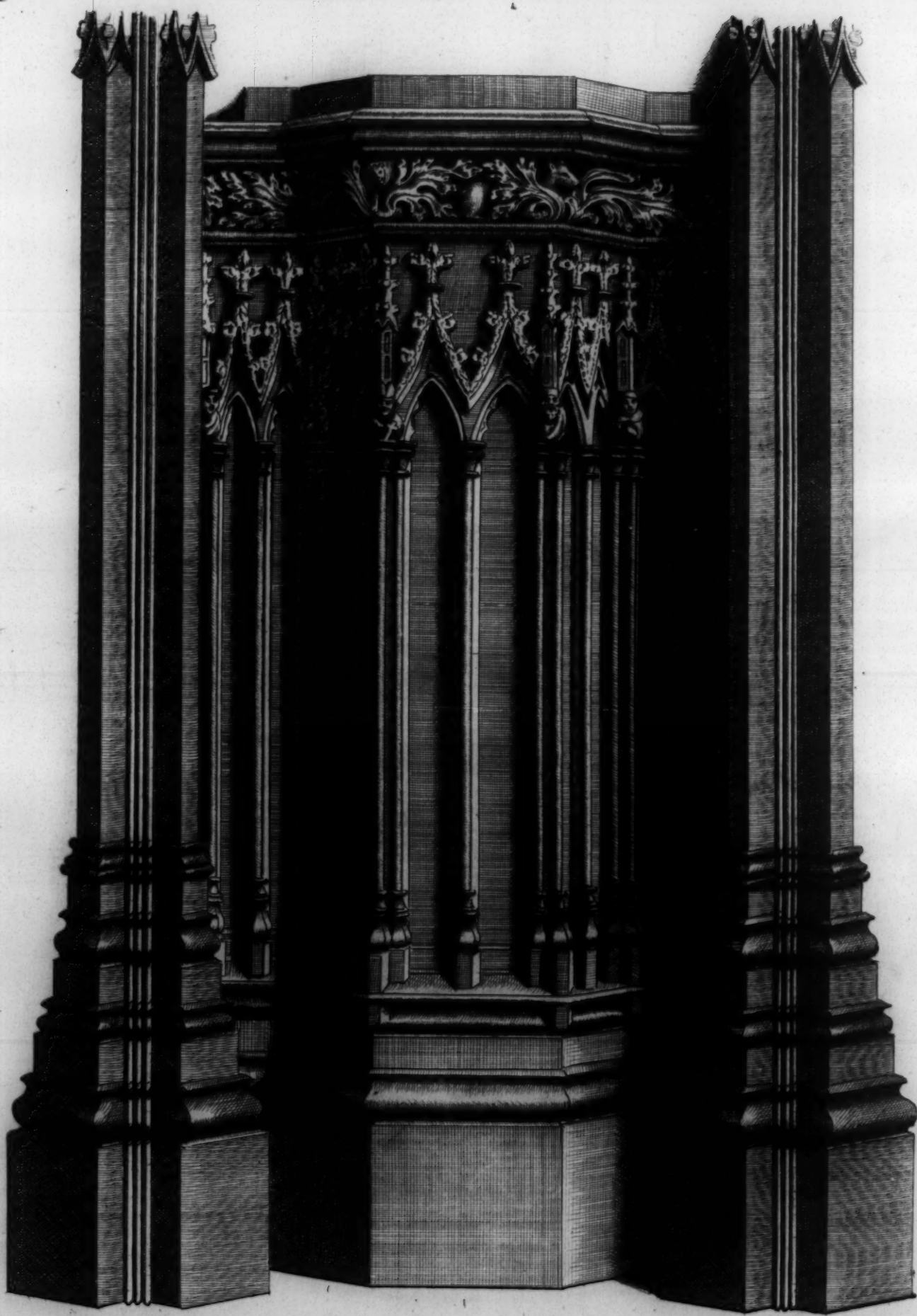




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Pl. 63.

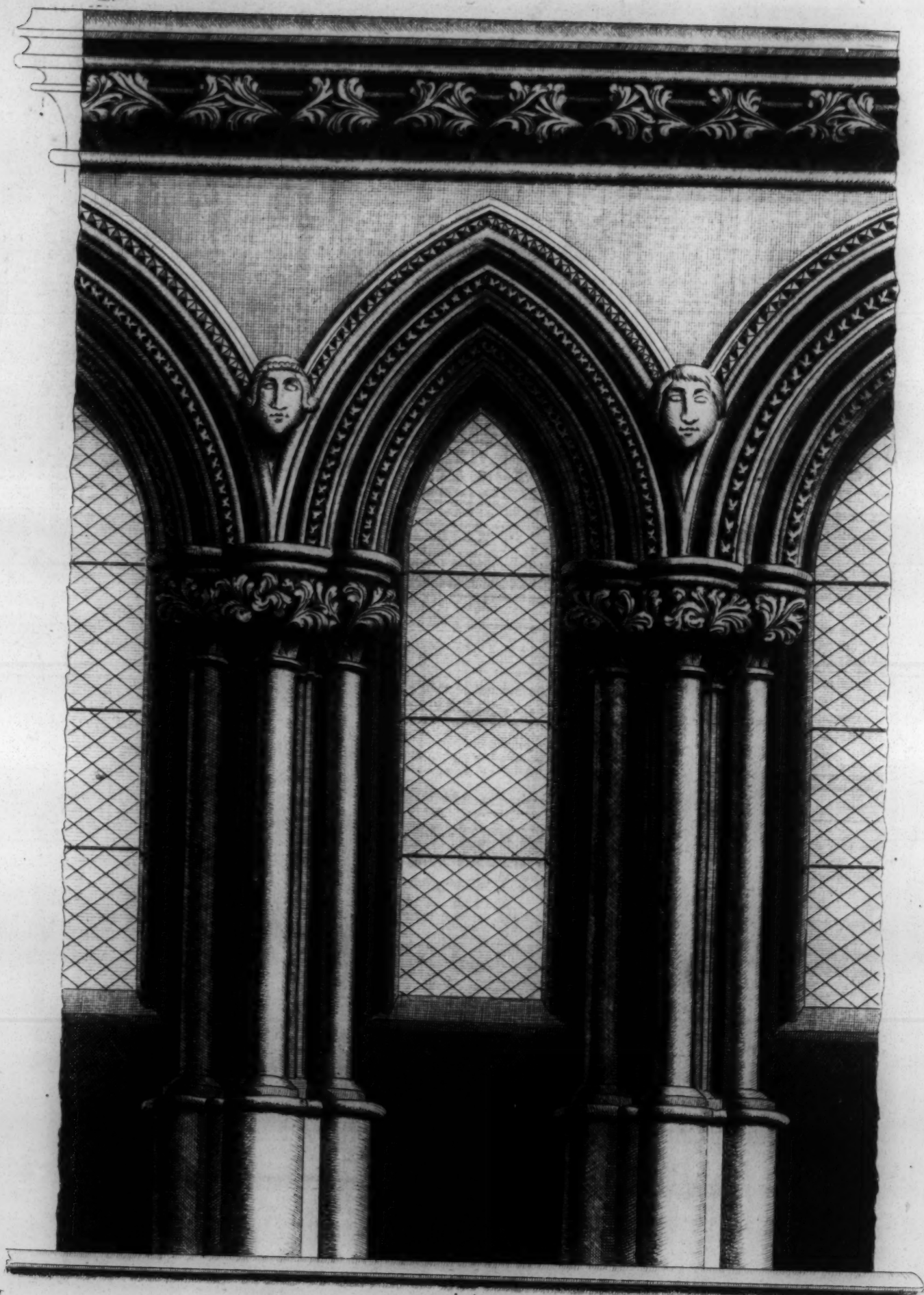




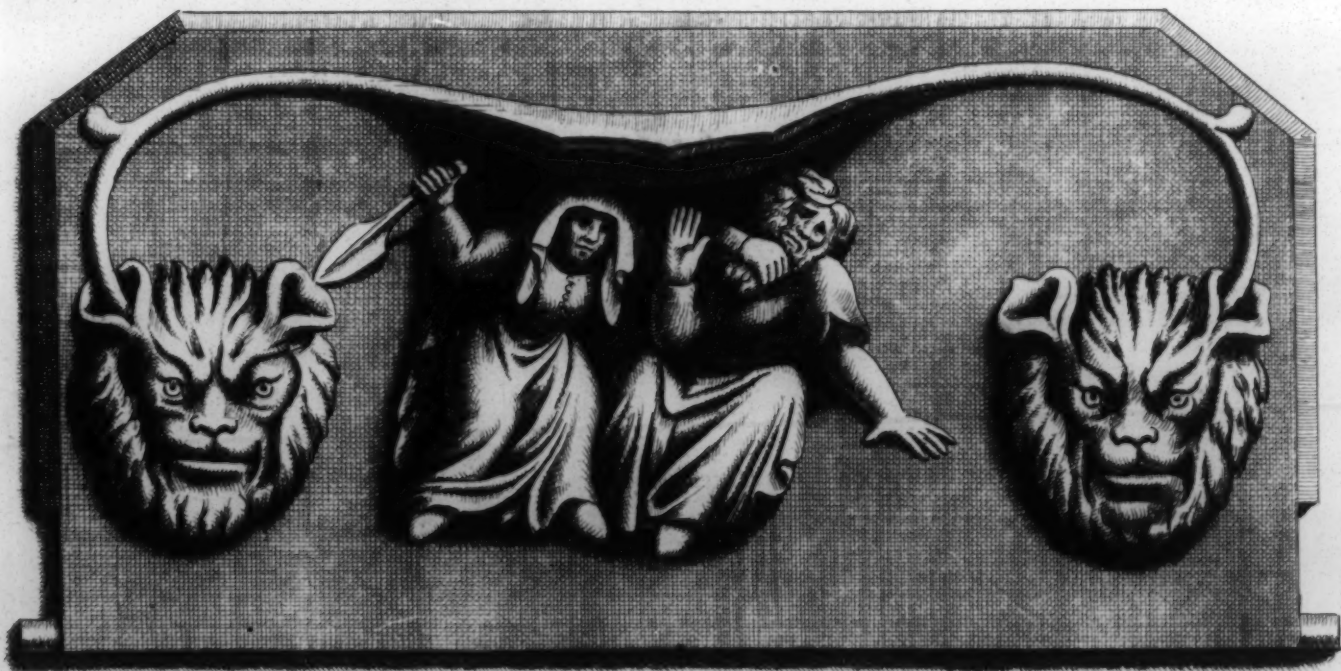
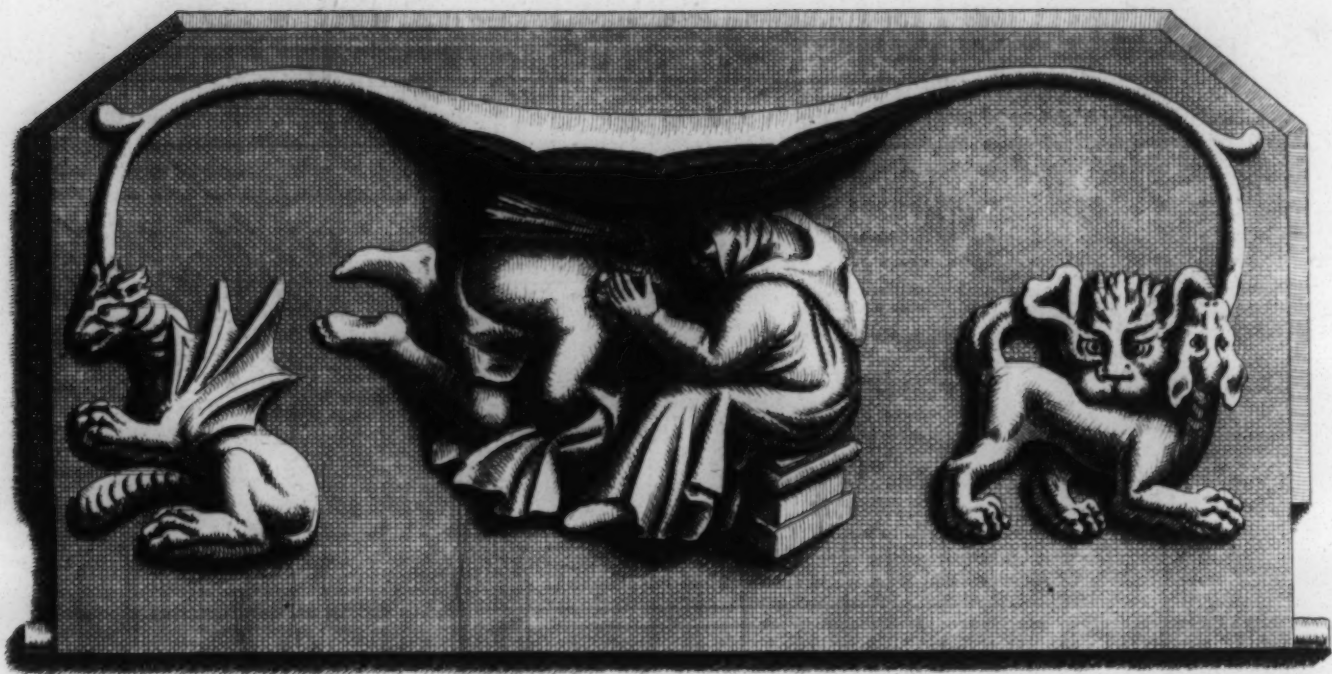




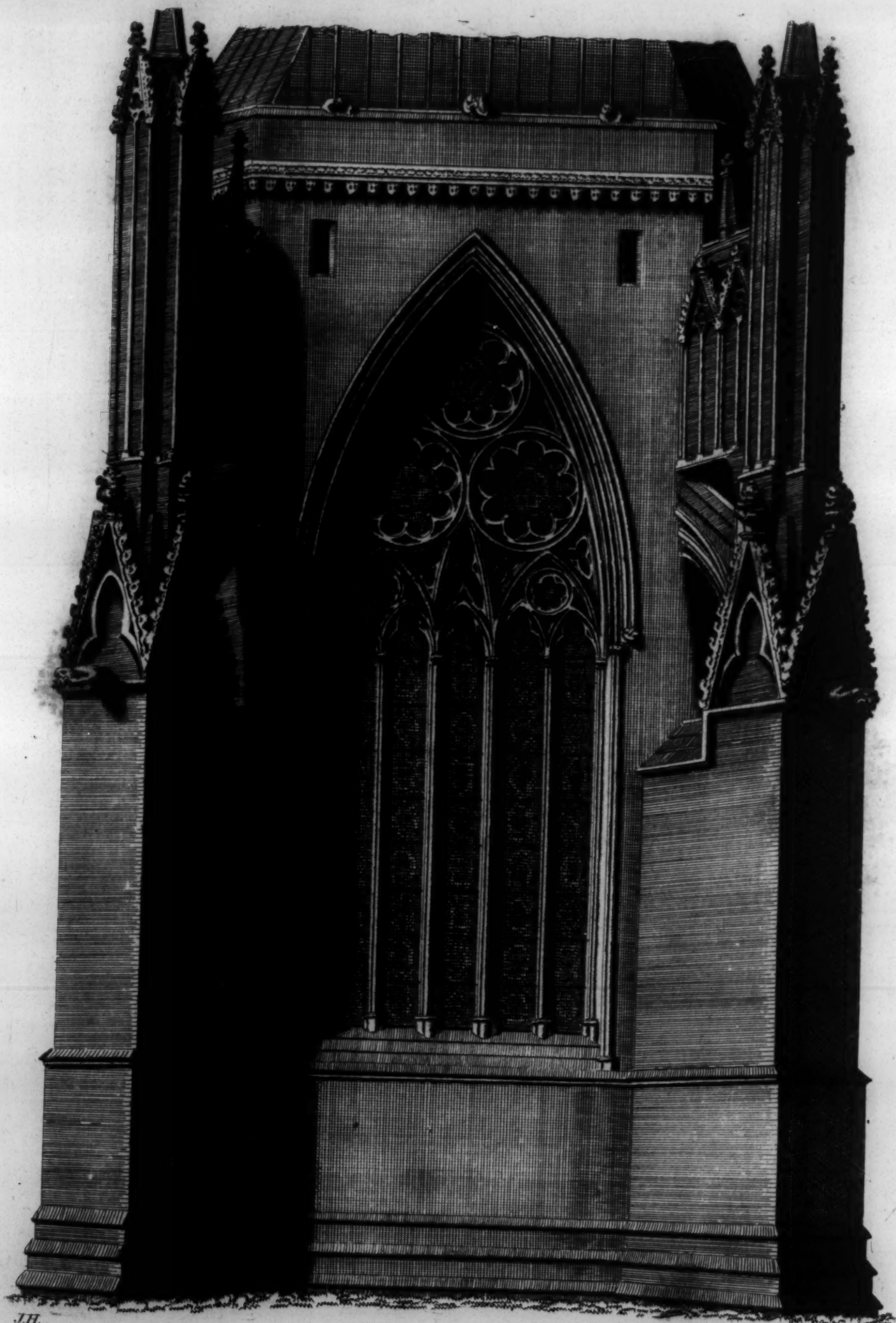




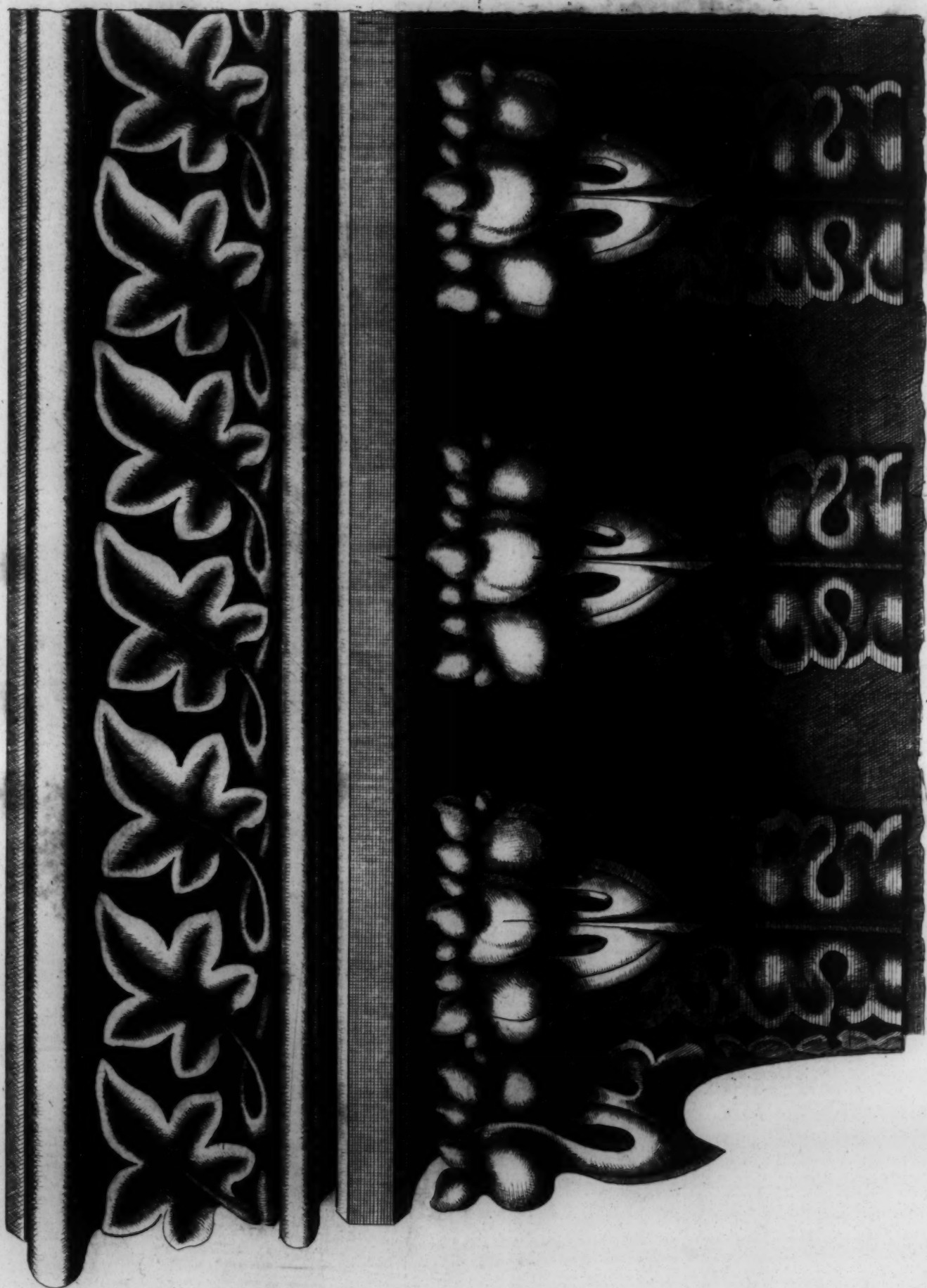








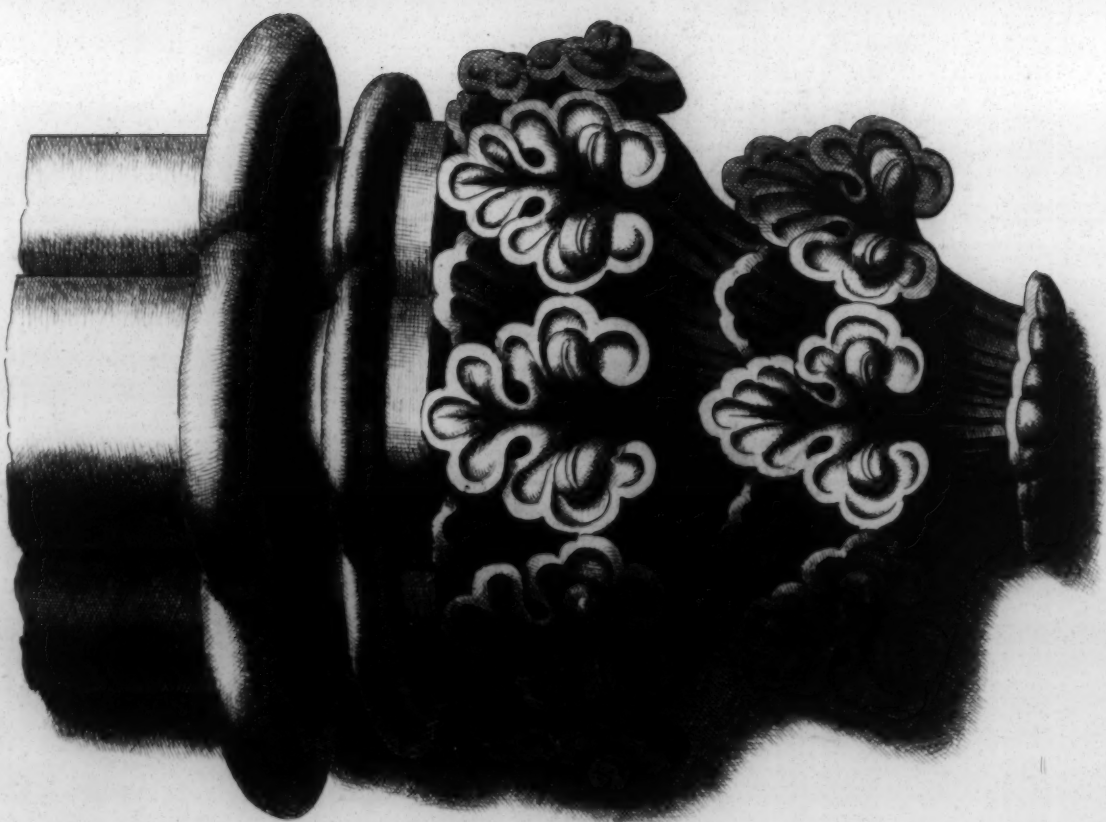
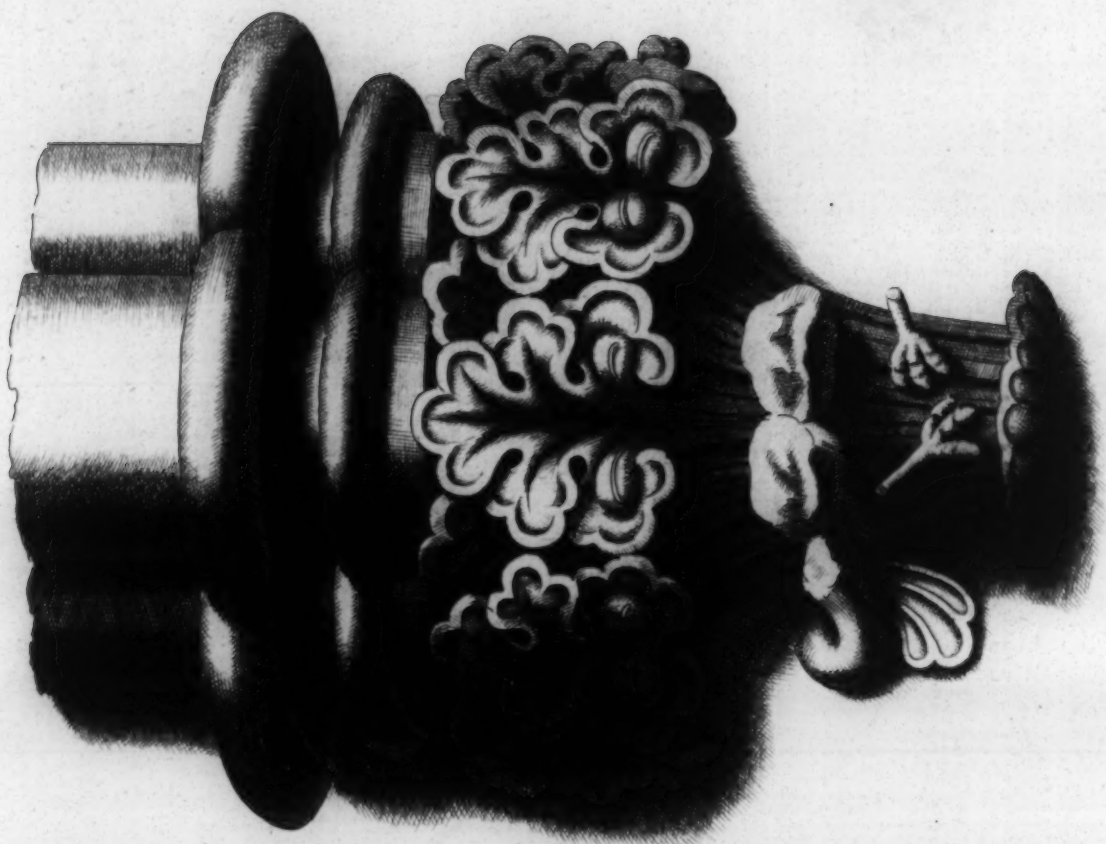




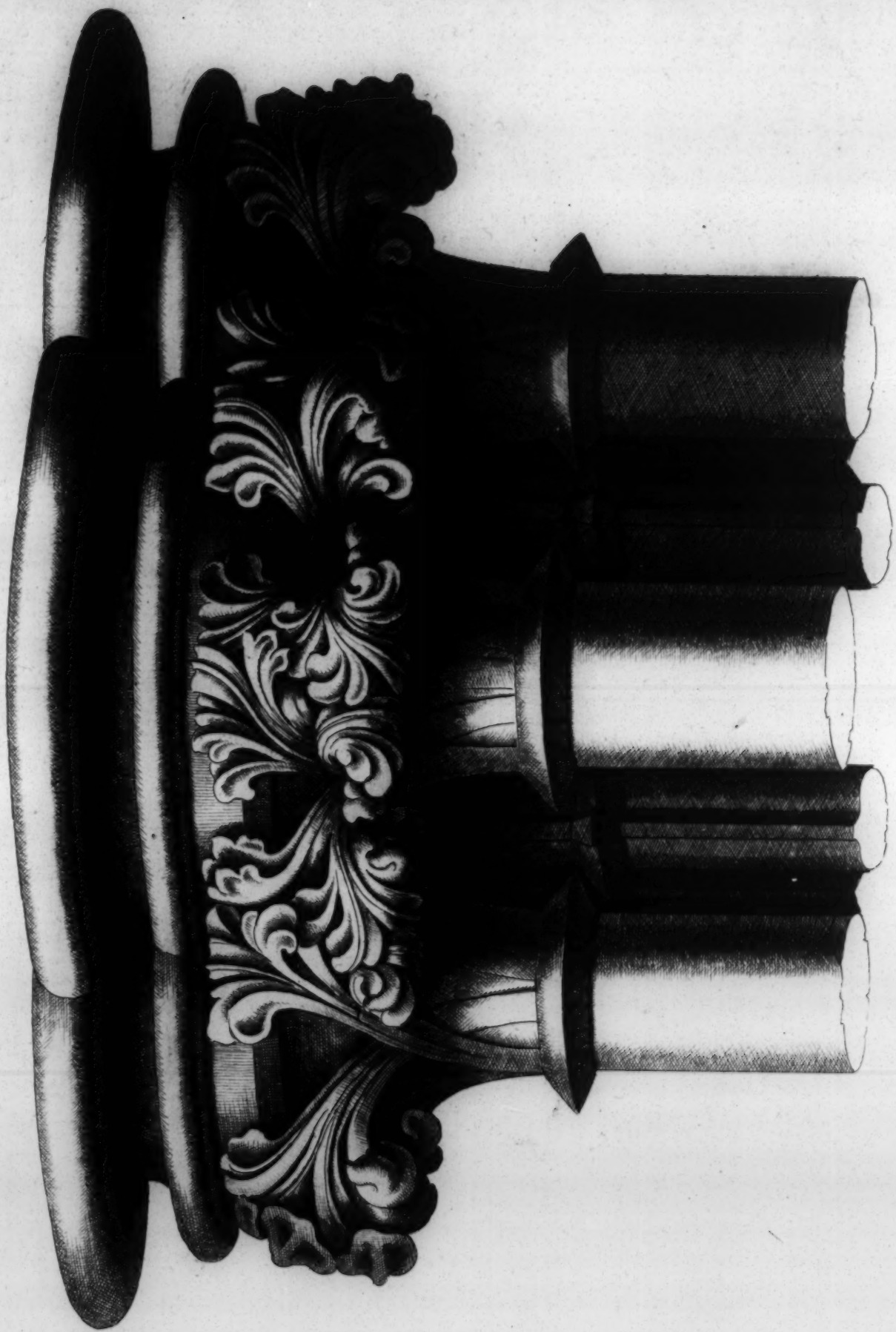
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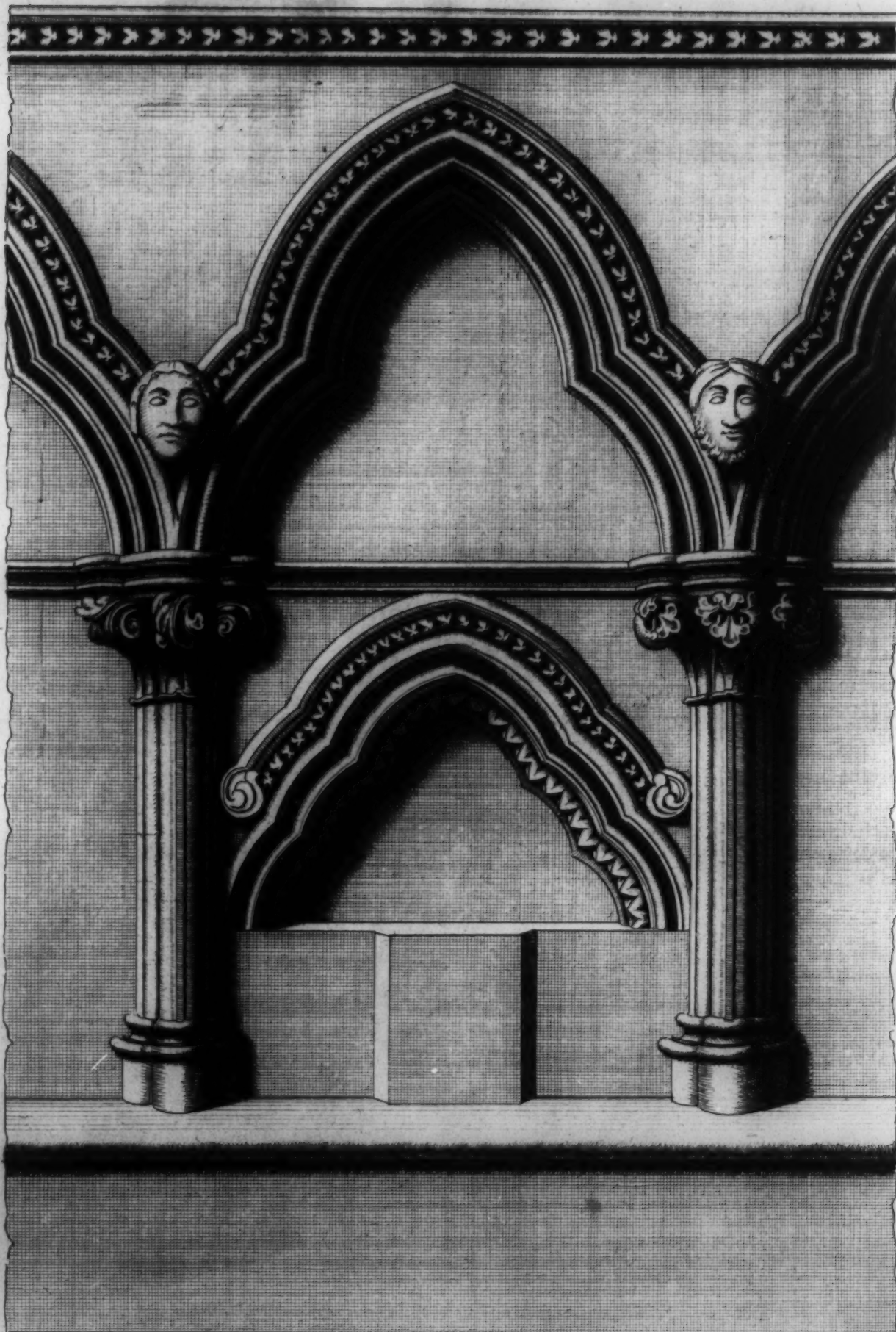






Pl. 73.





THE UNIVERSITY OF CHICAGO

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1891
1892

1893

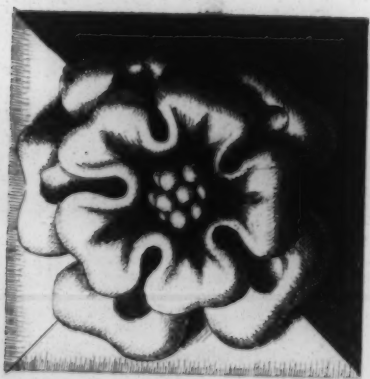
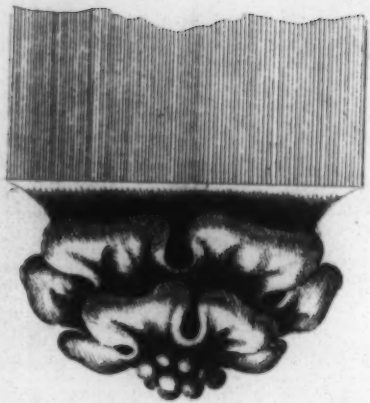
1894

1895
1896
1897
1898
1899
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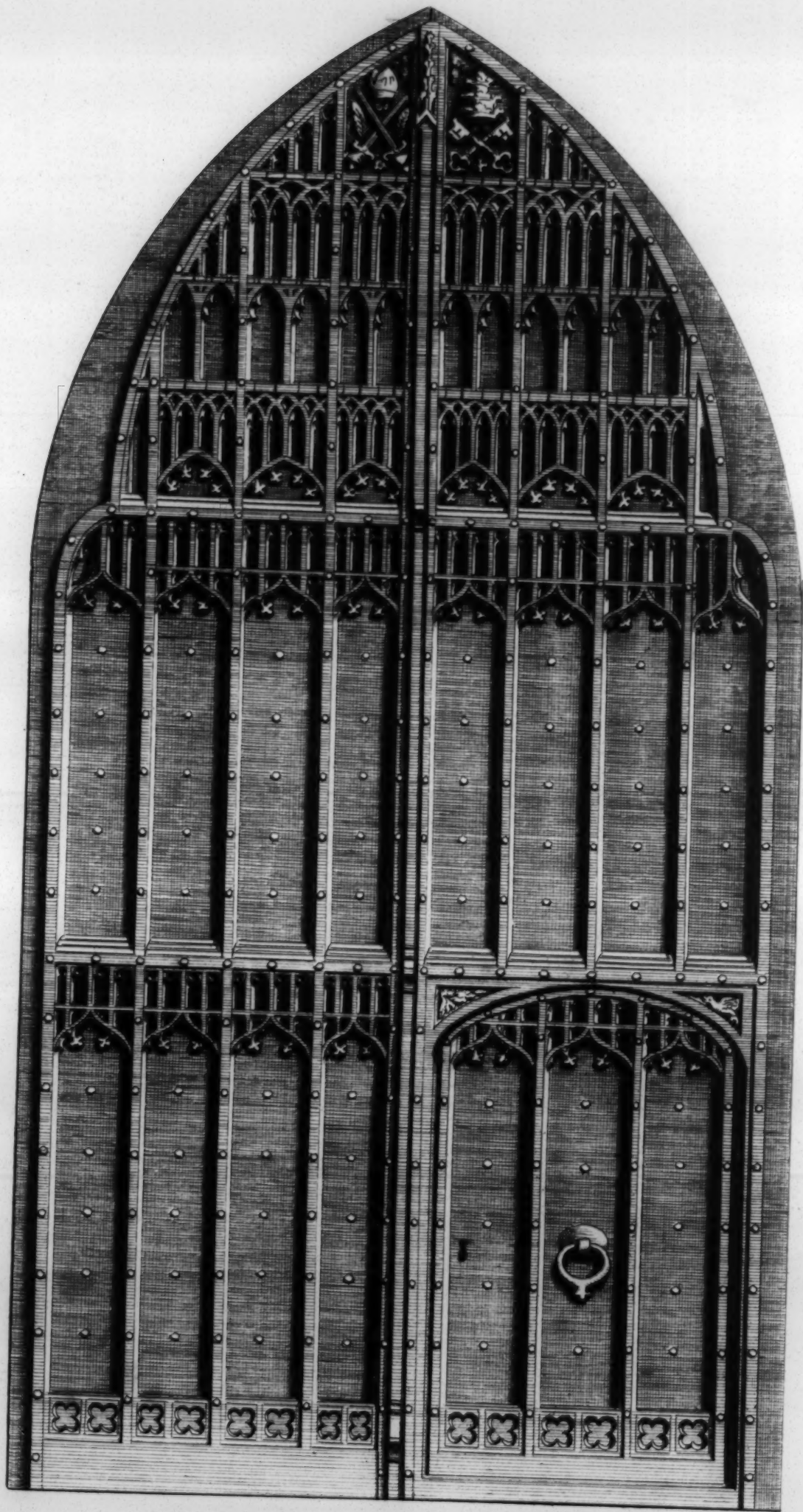




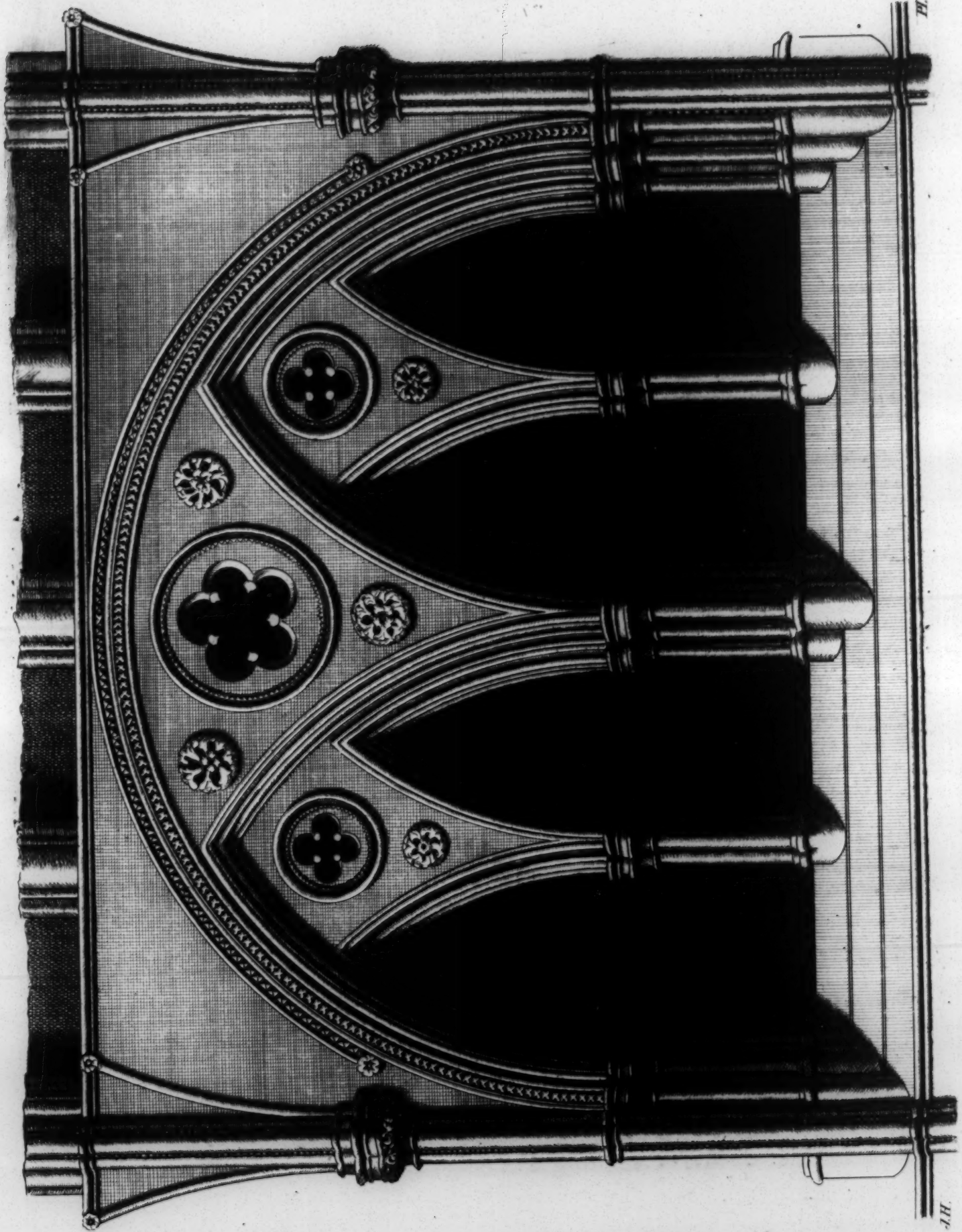
Pl 75

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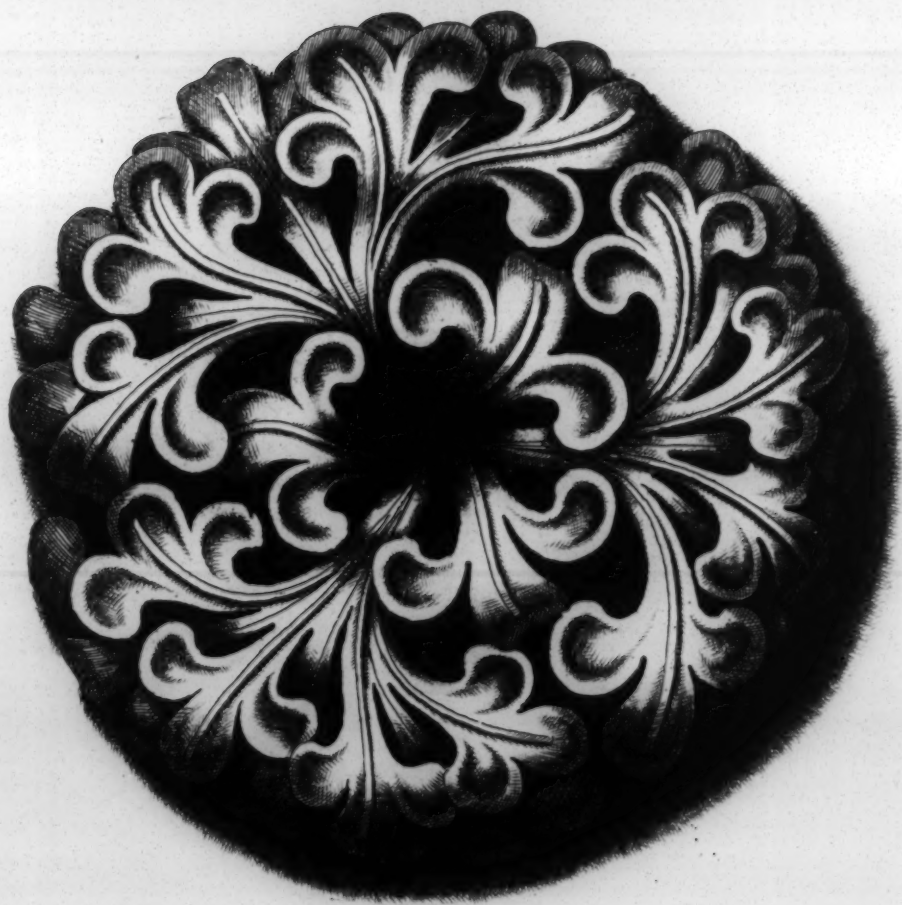


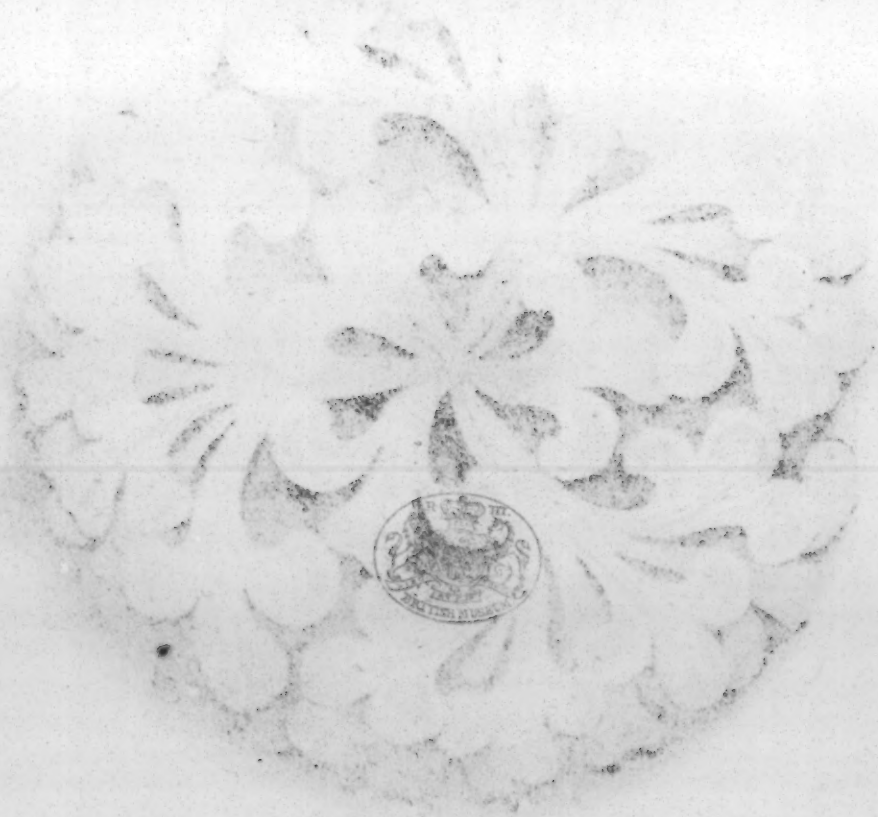
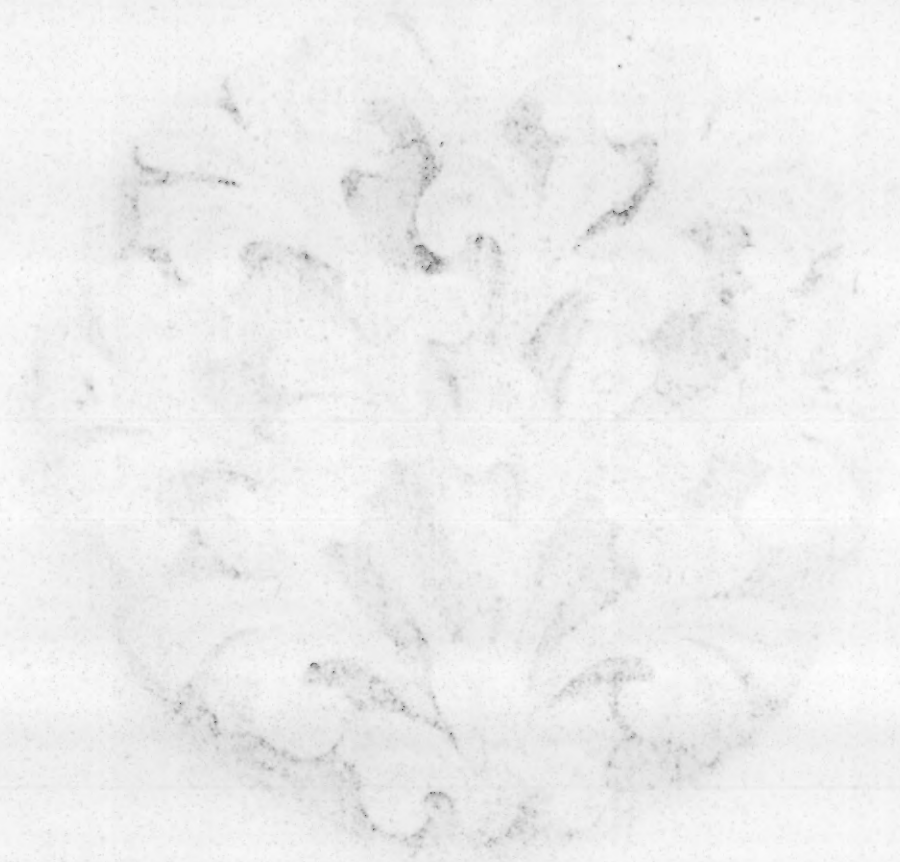


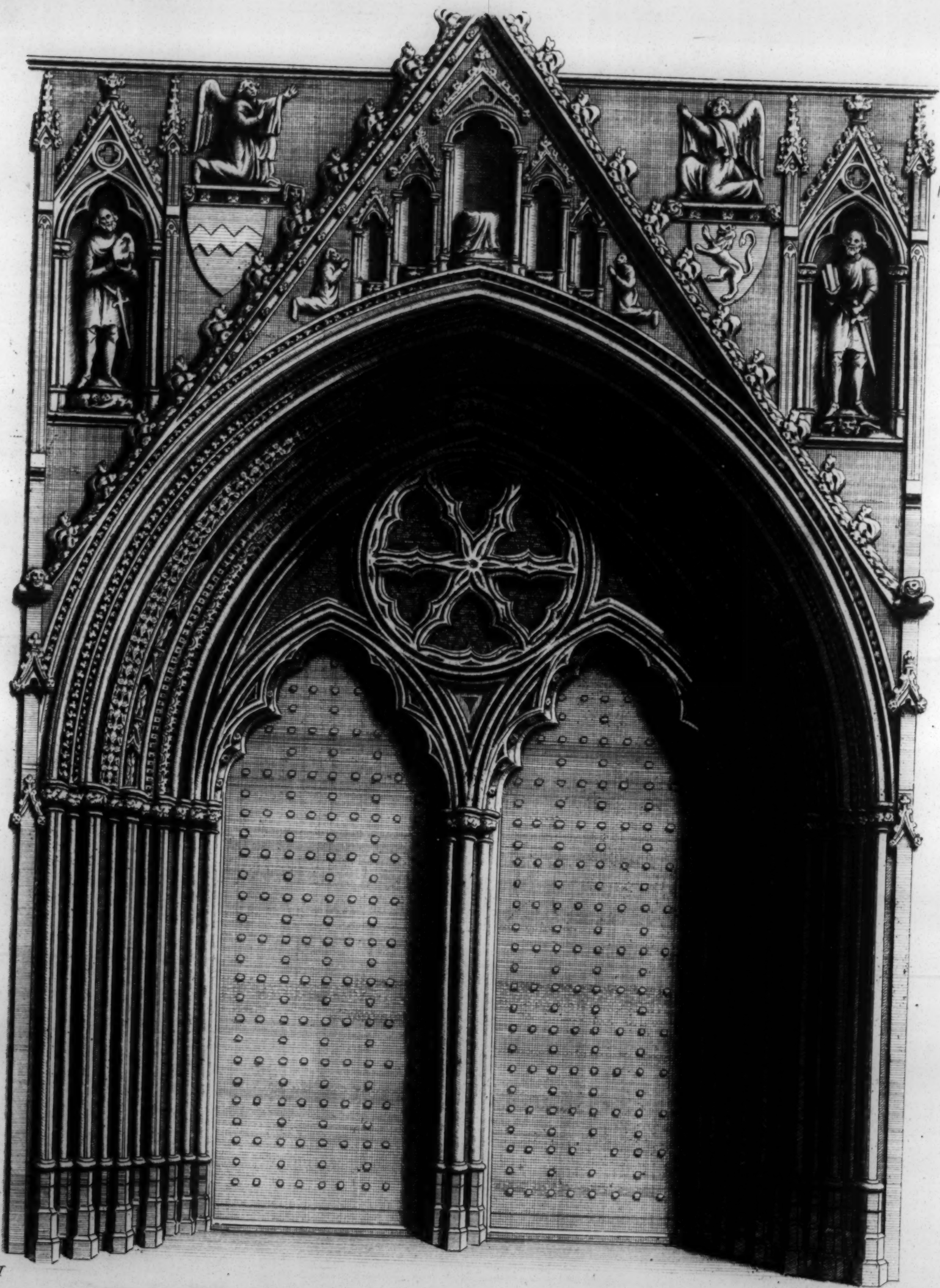








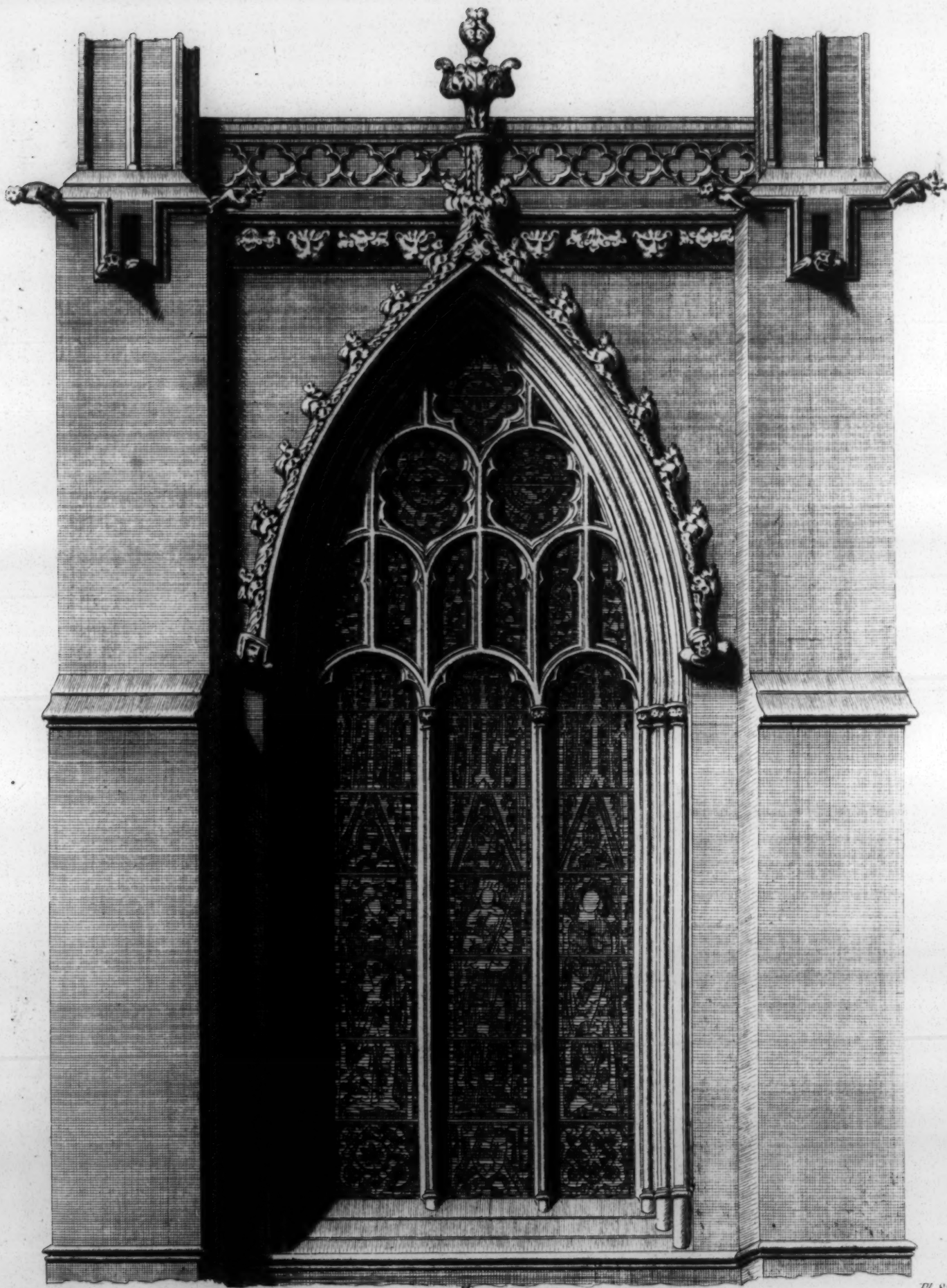




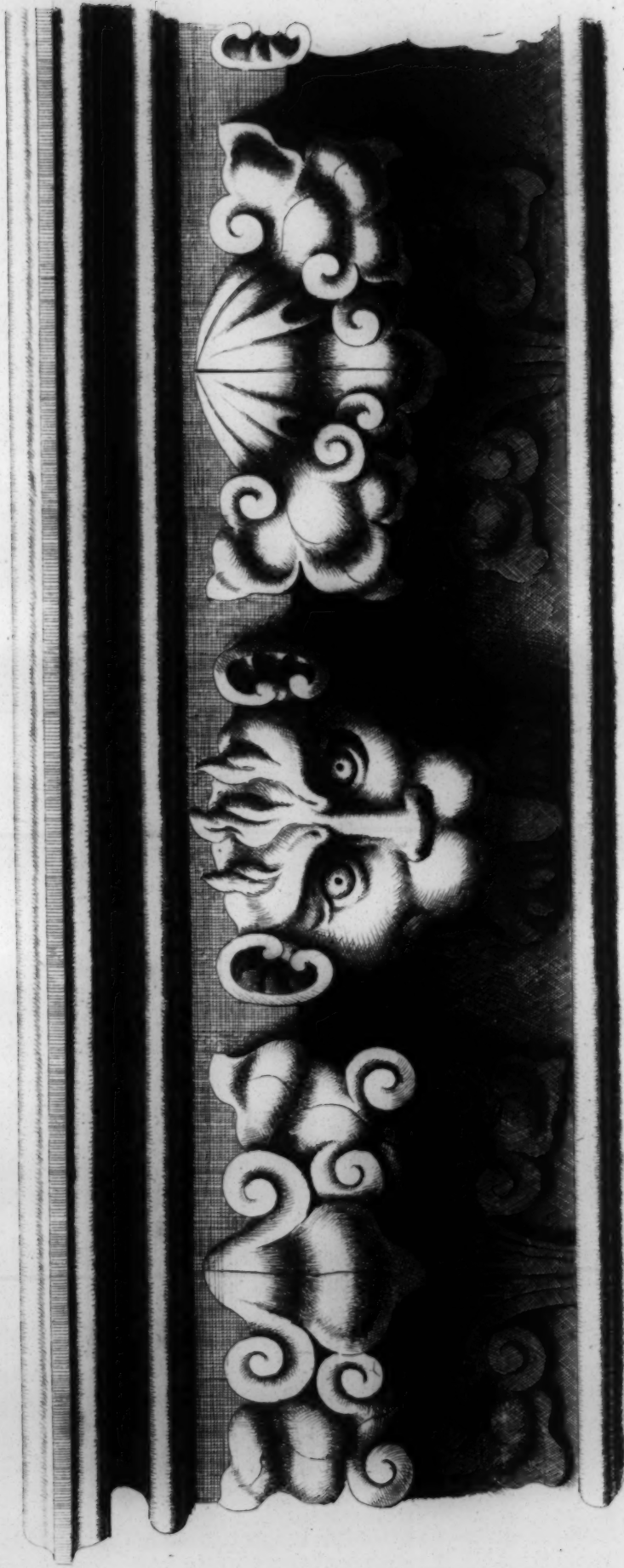
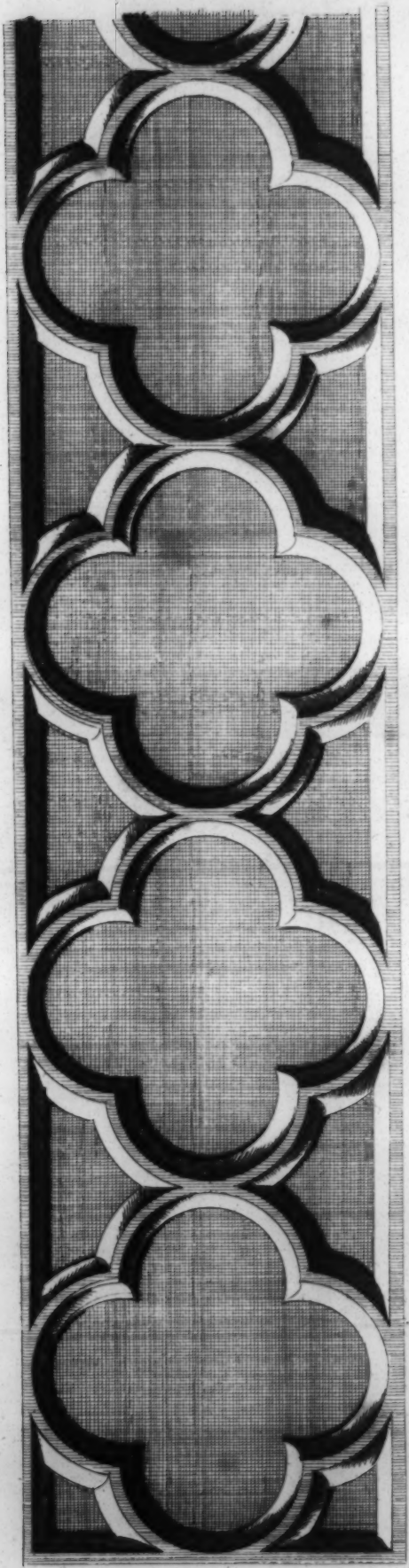




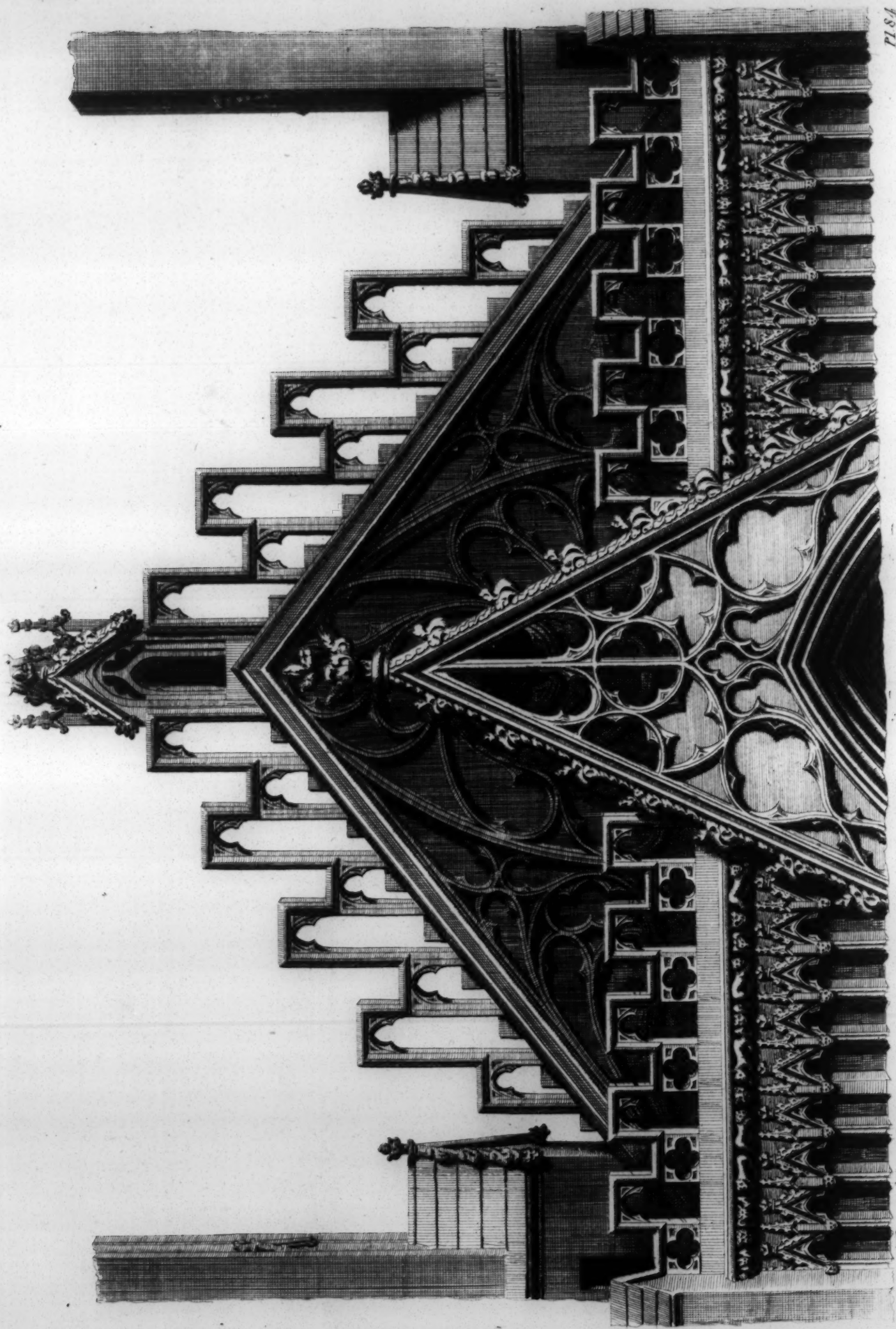








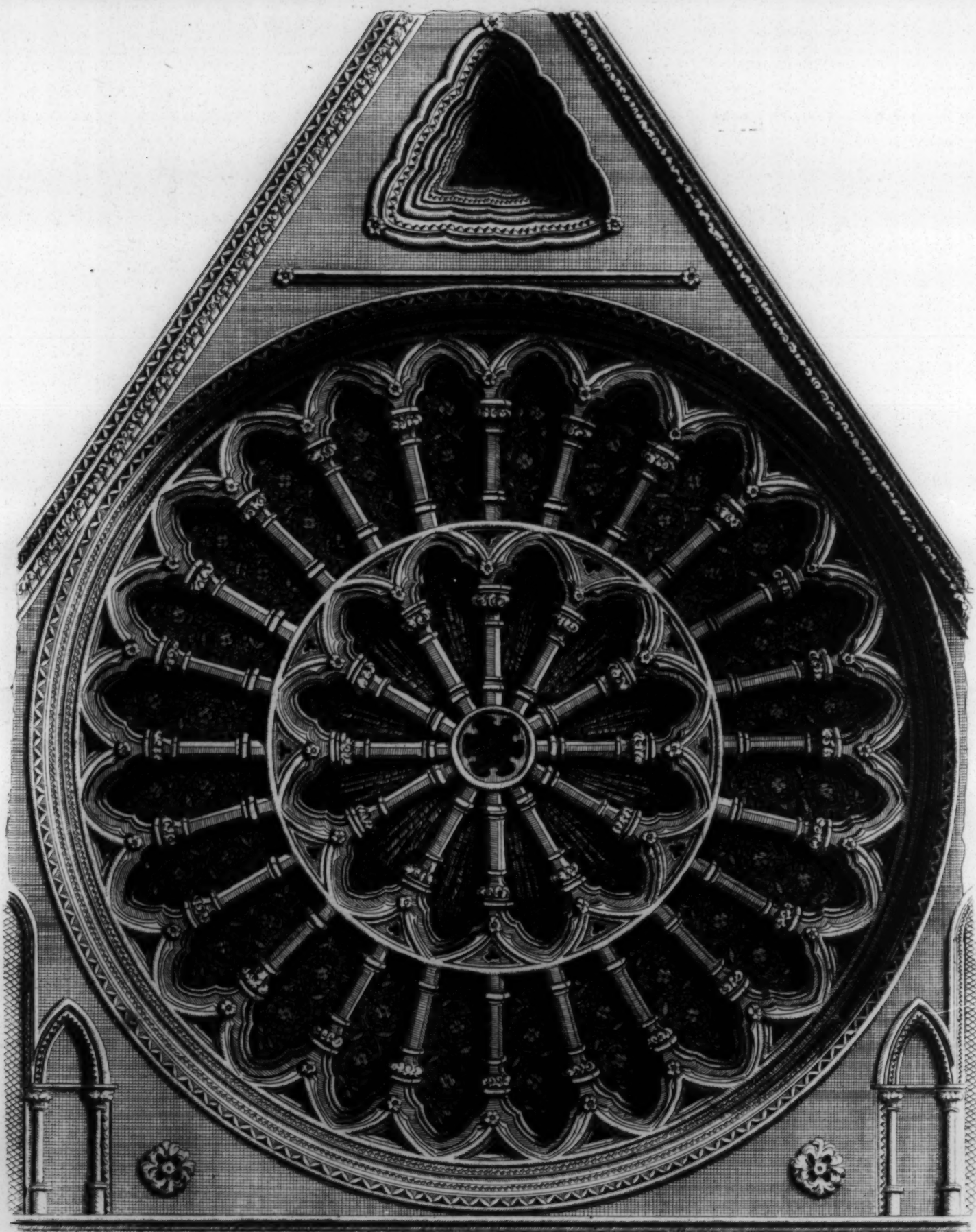




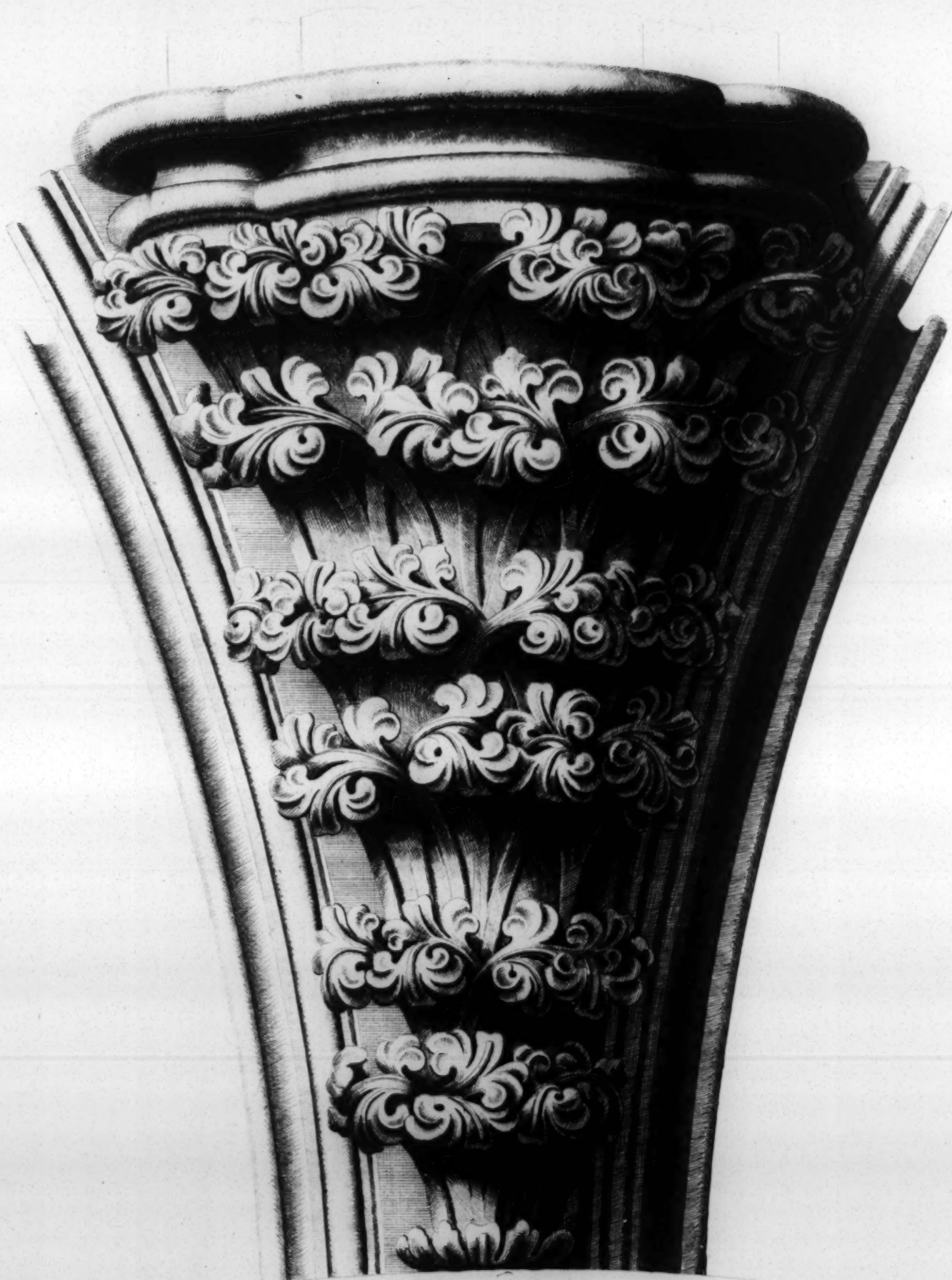
PL 84

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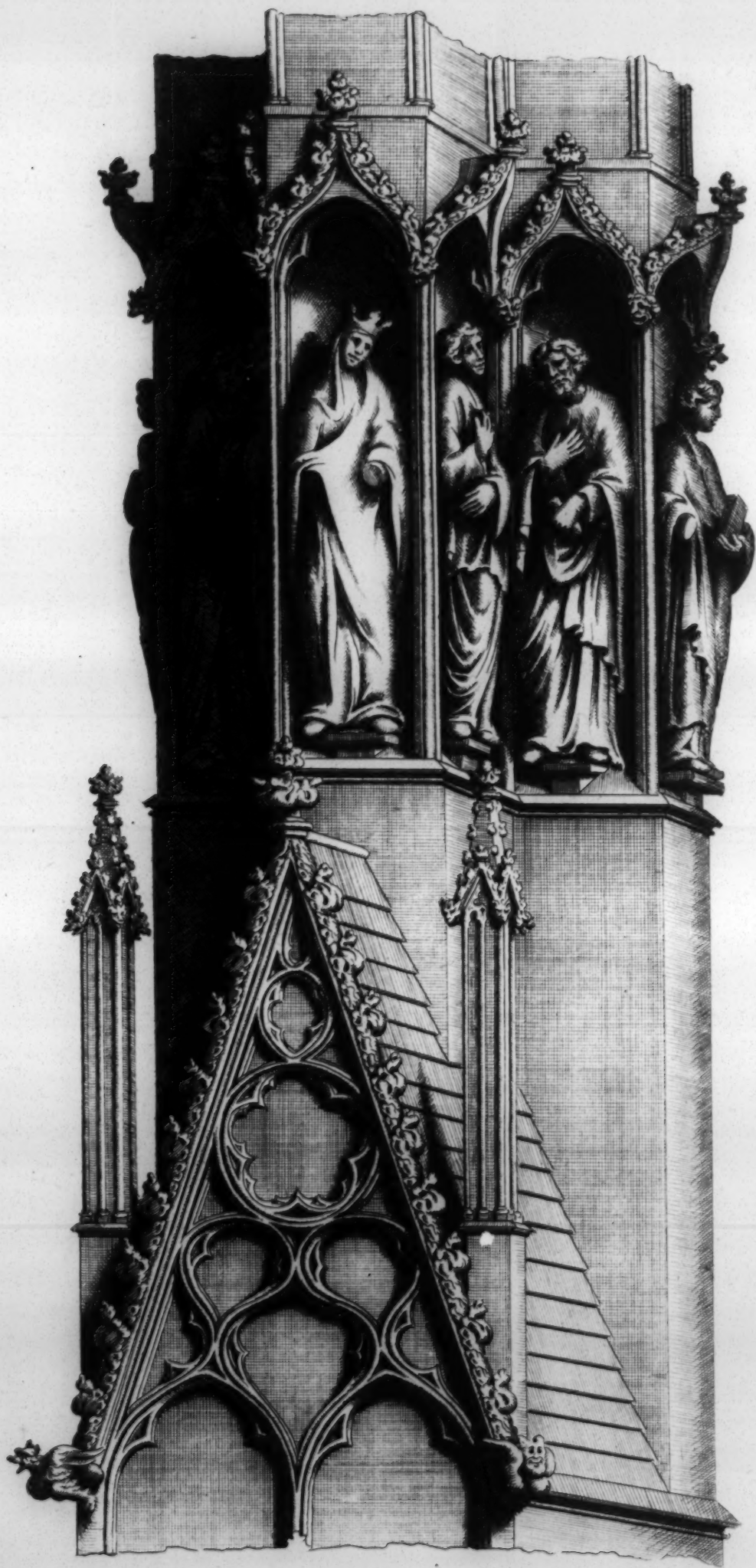




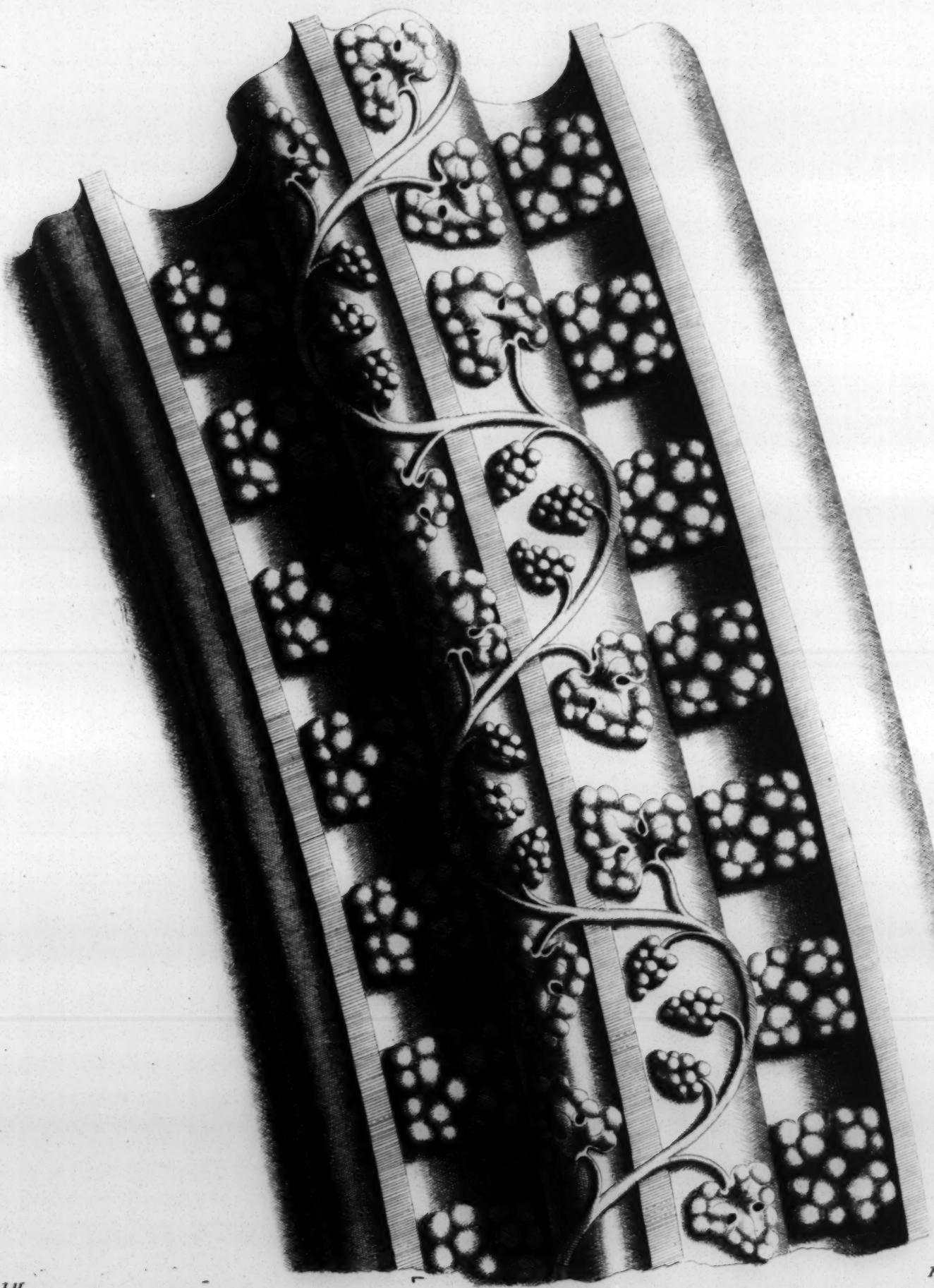








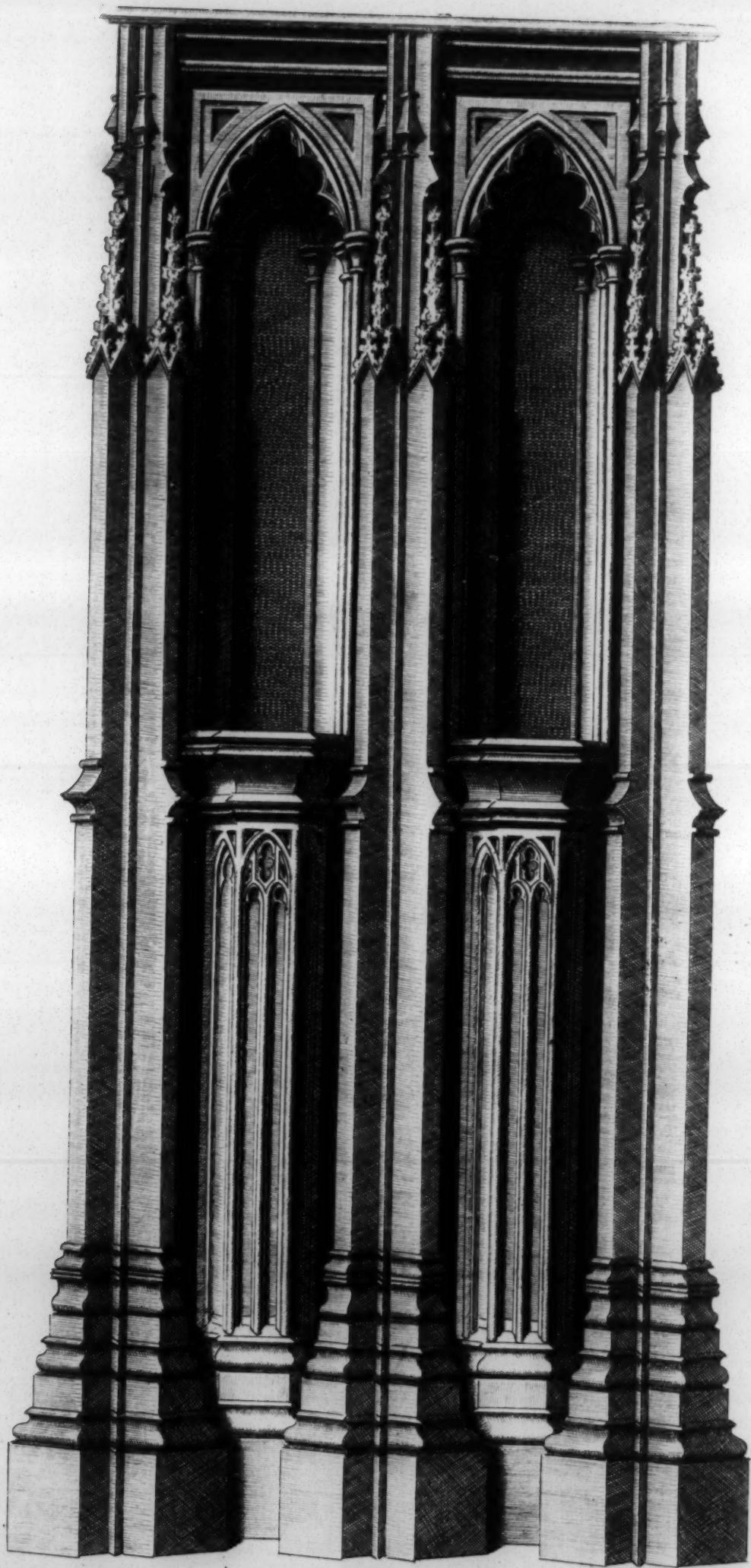




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Pl. 88

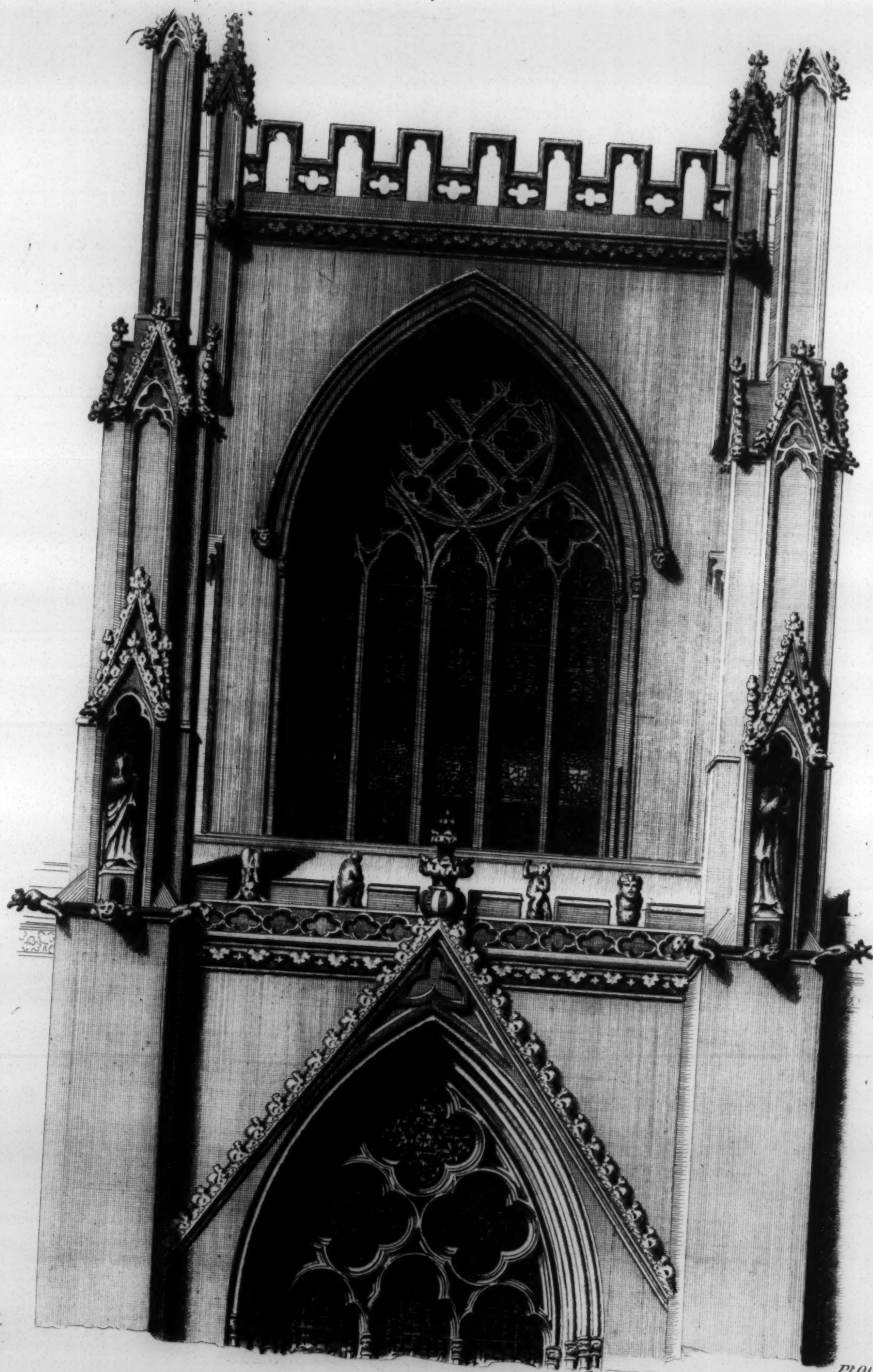












J.H.

Pl. 91.

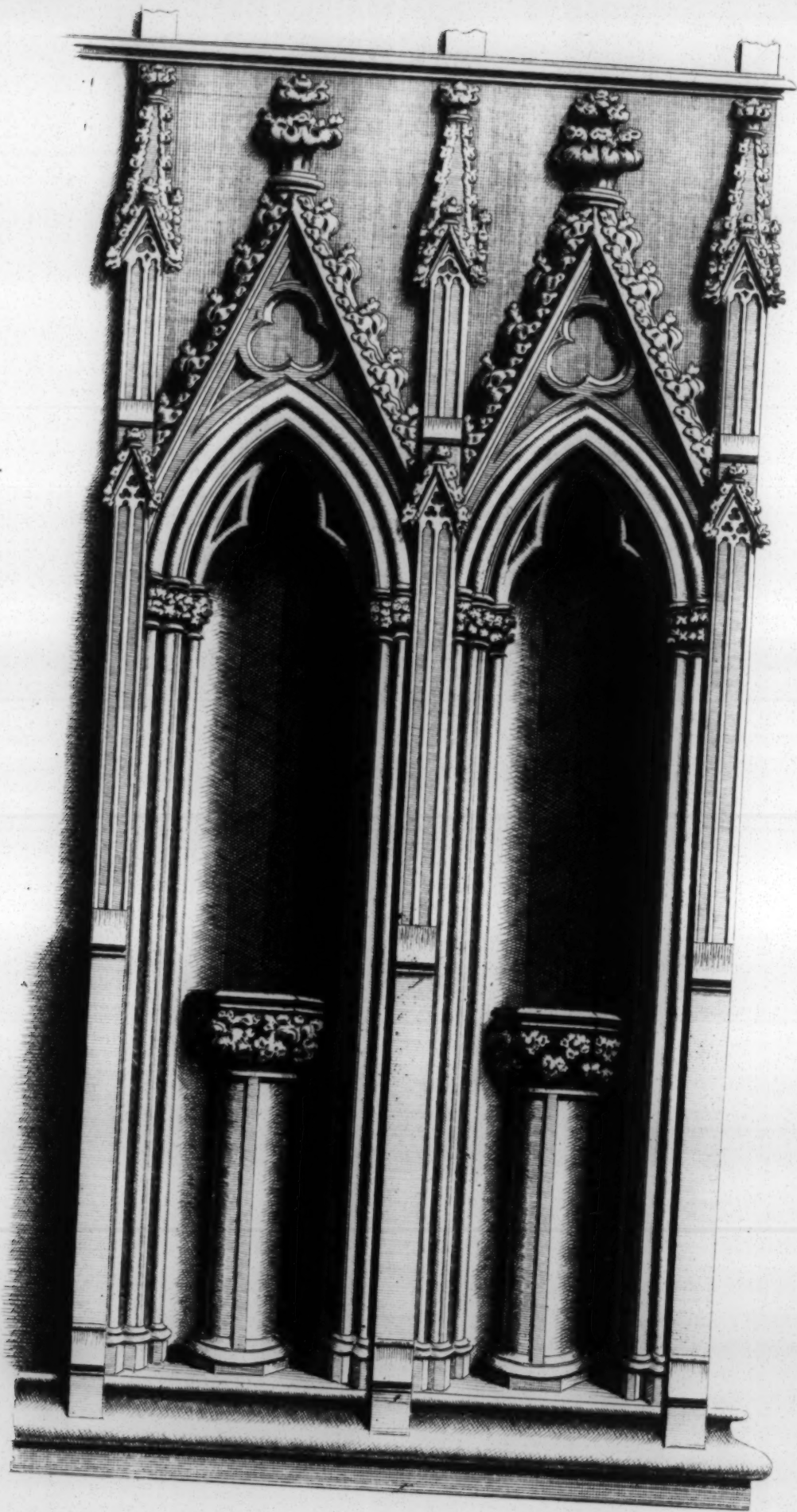




Pl 92

J.H.

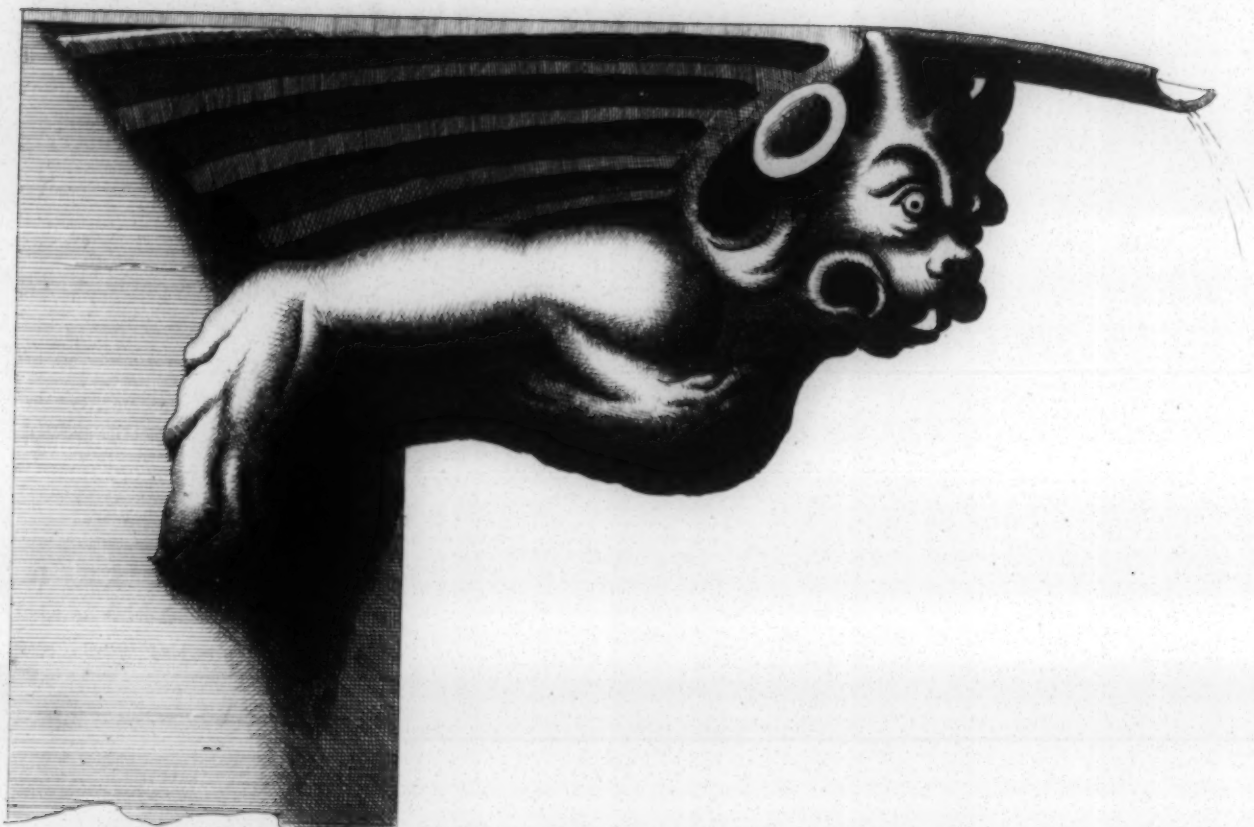




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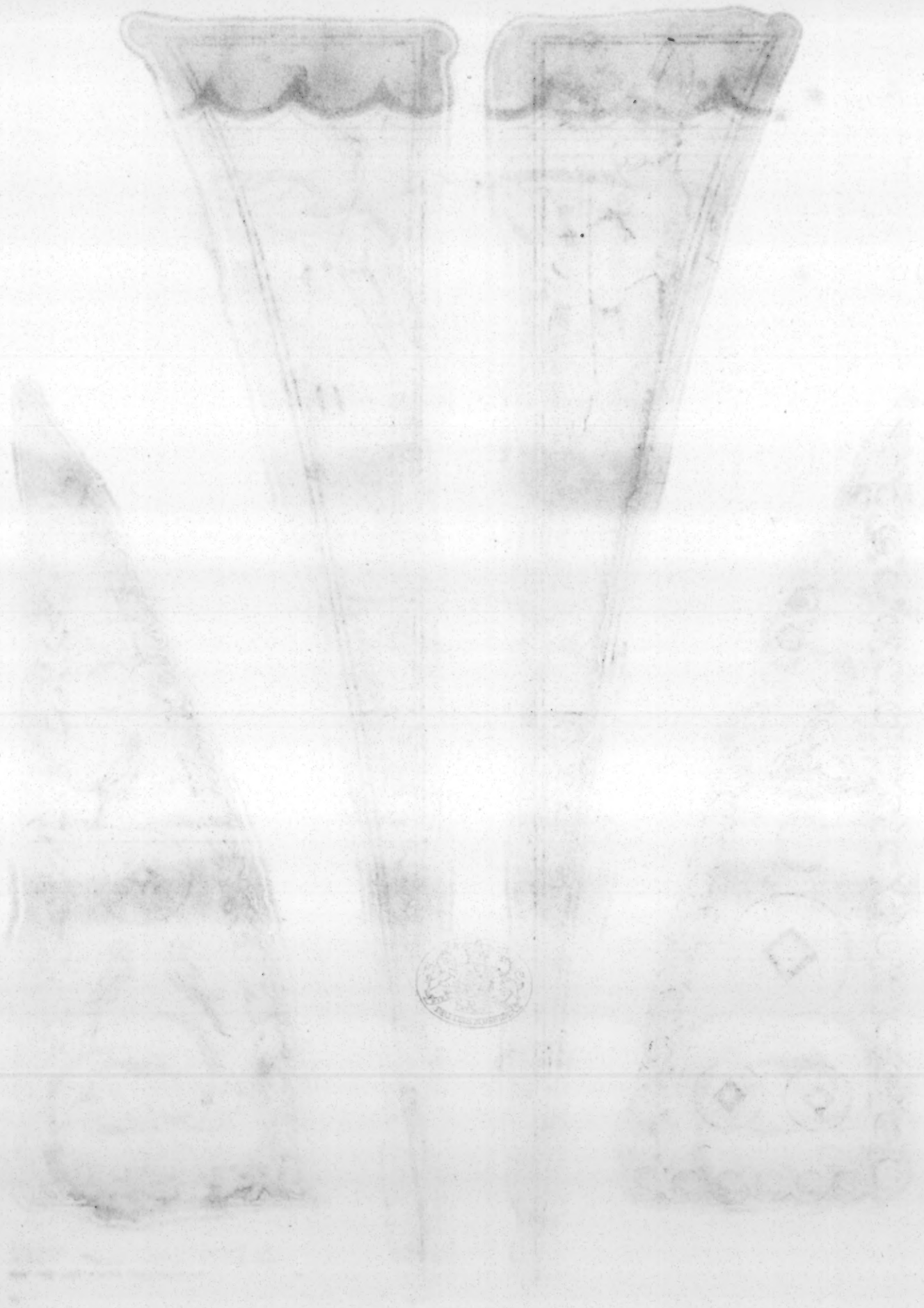
Pl. 97.



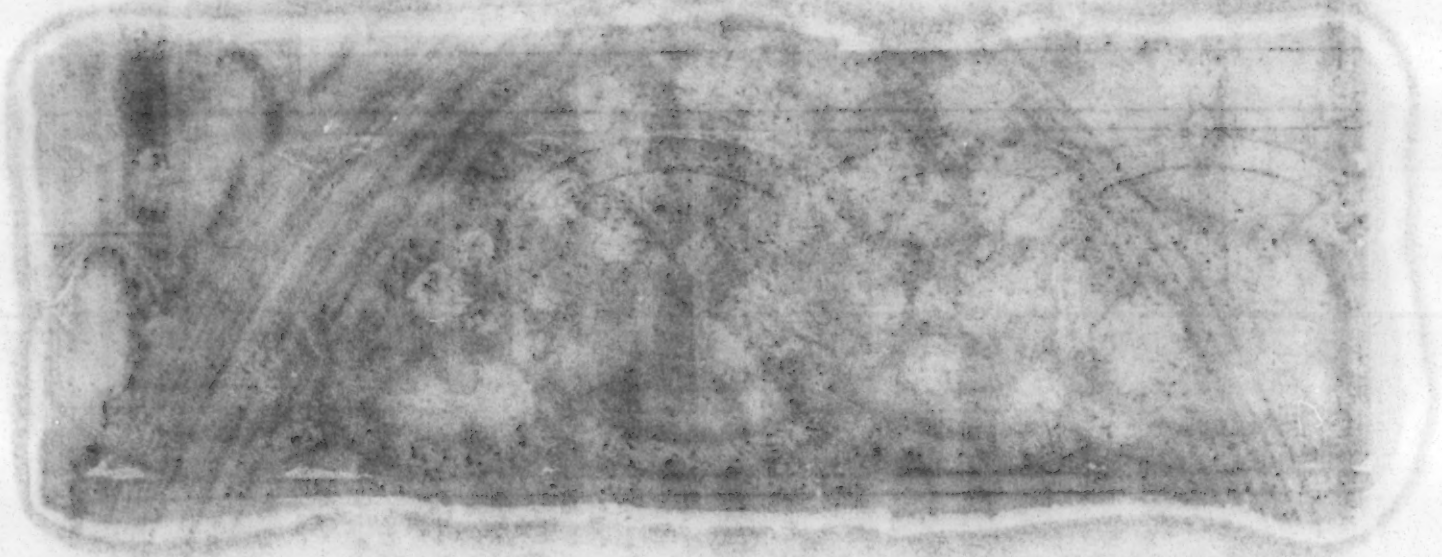
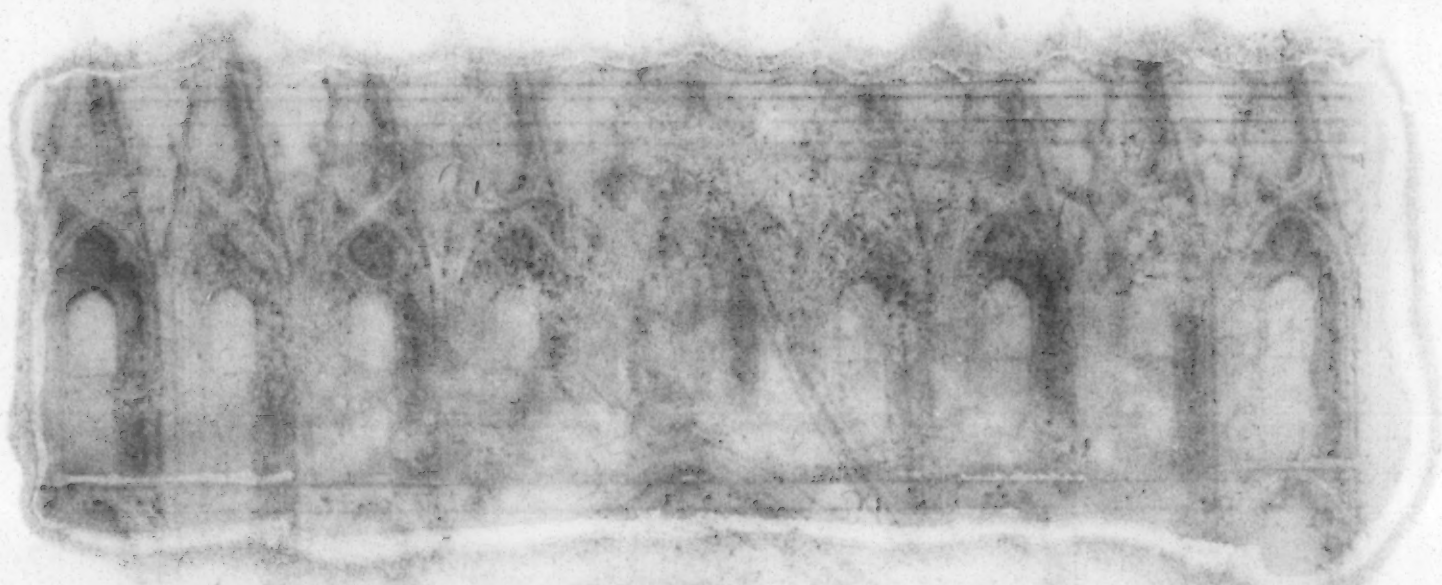


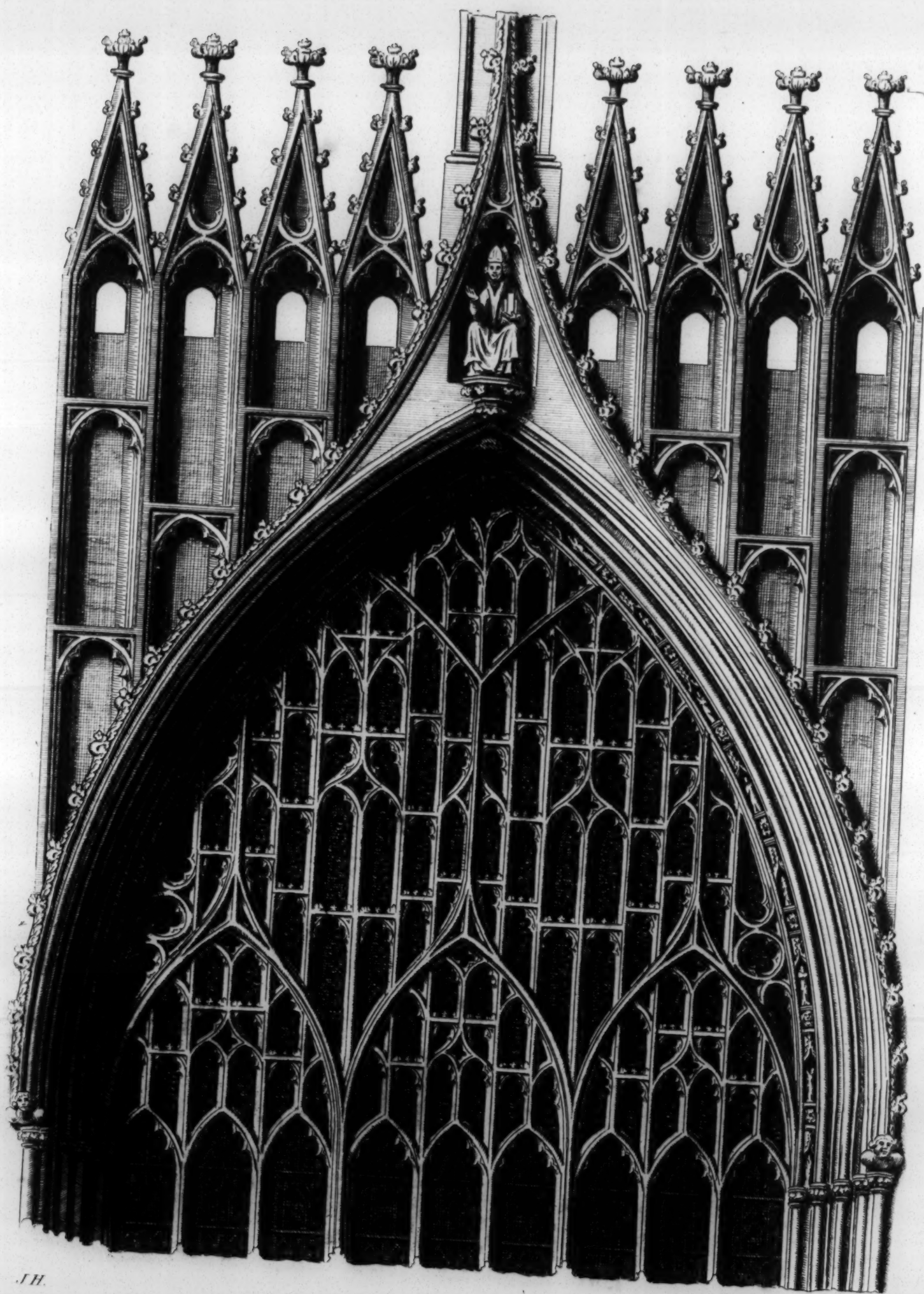




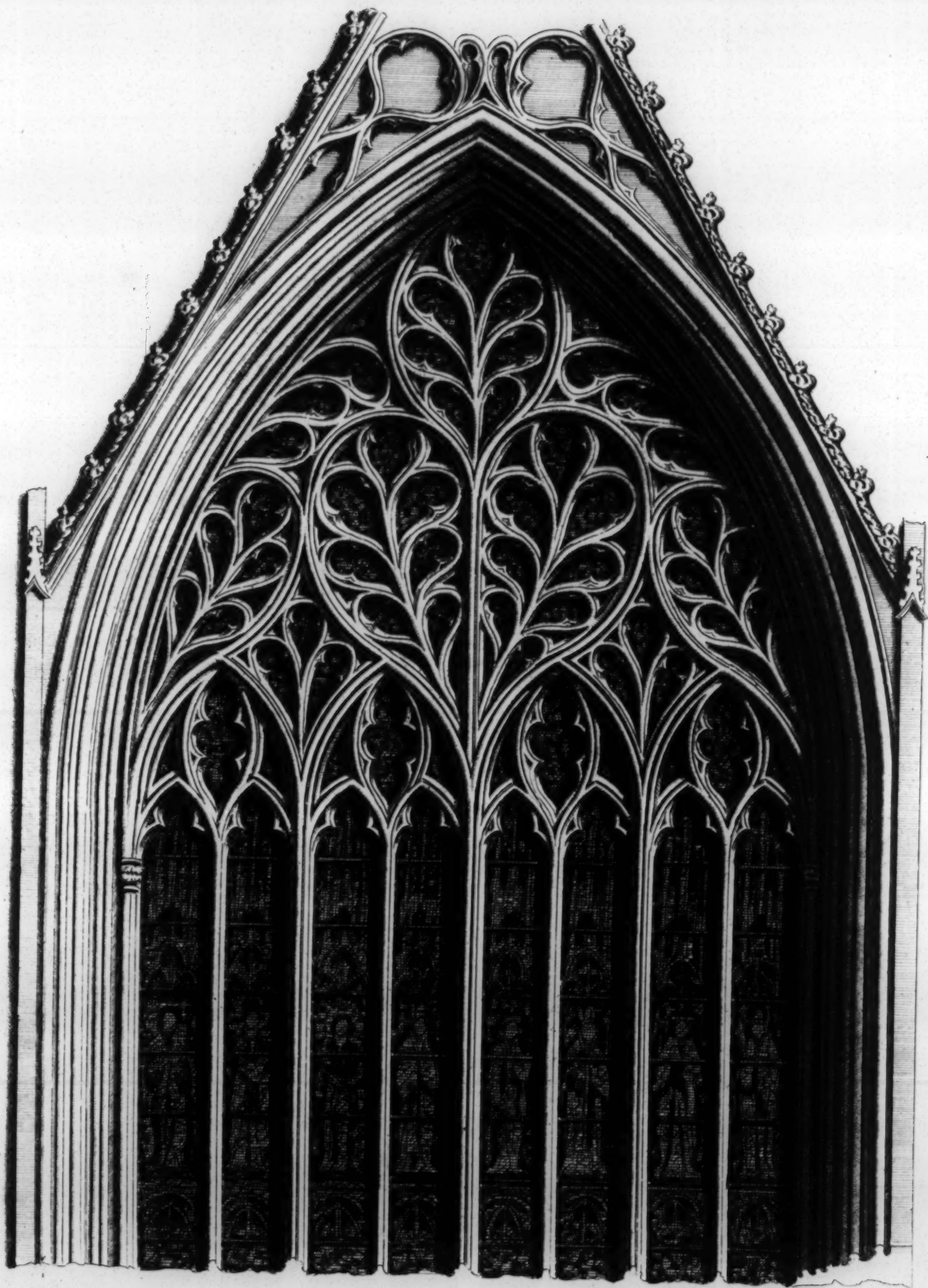




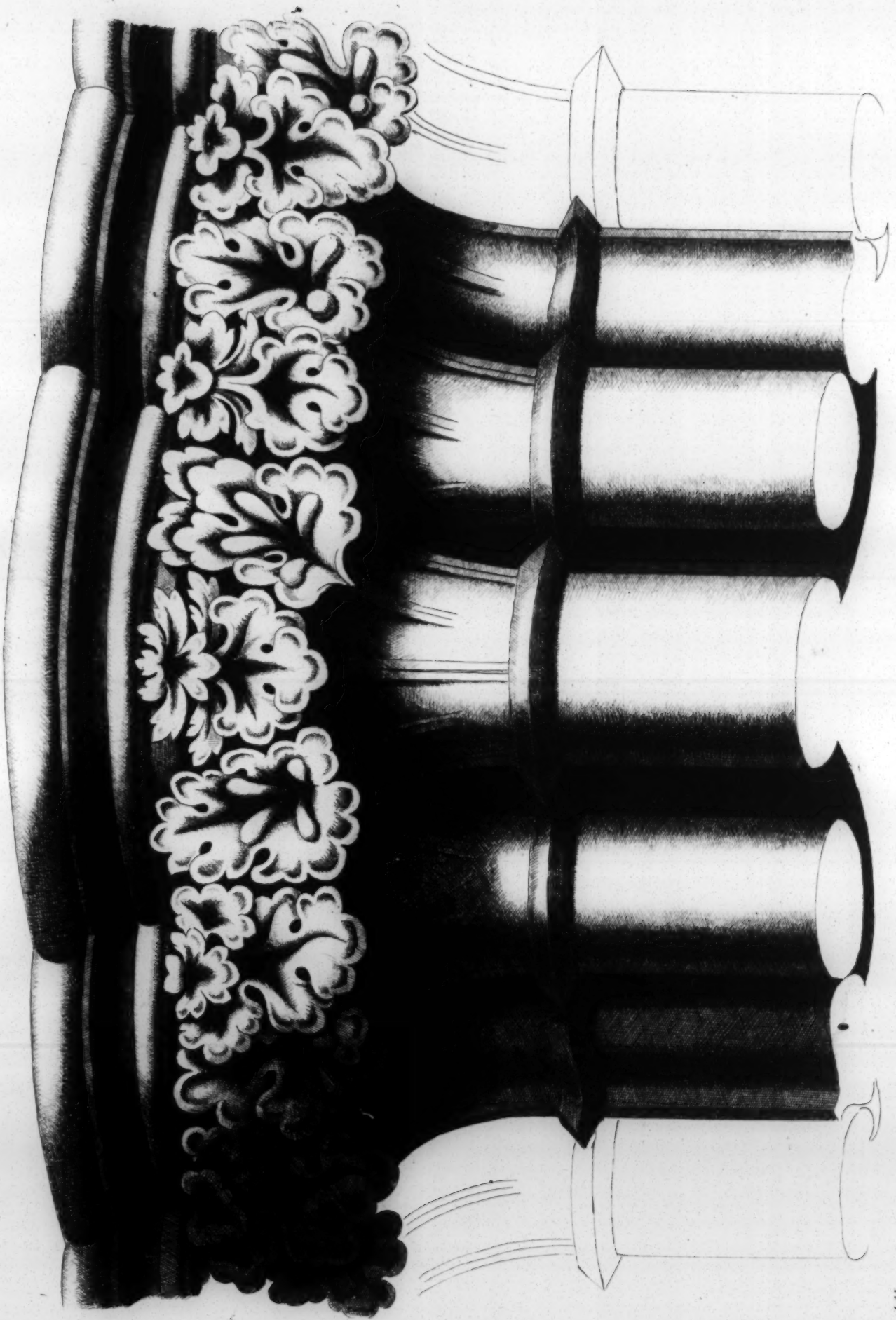






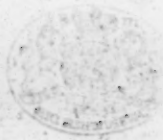


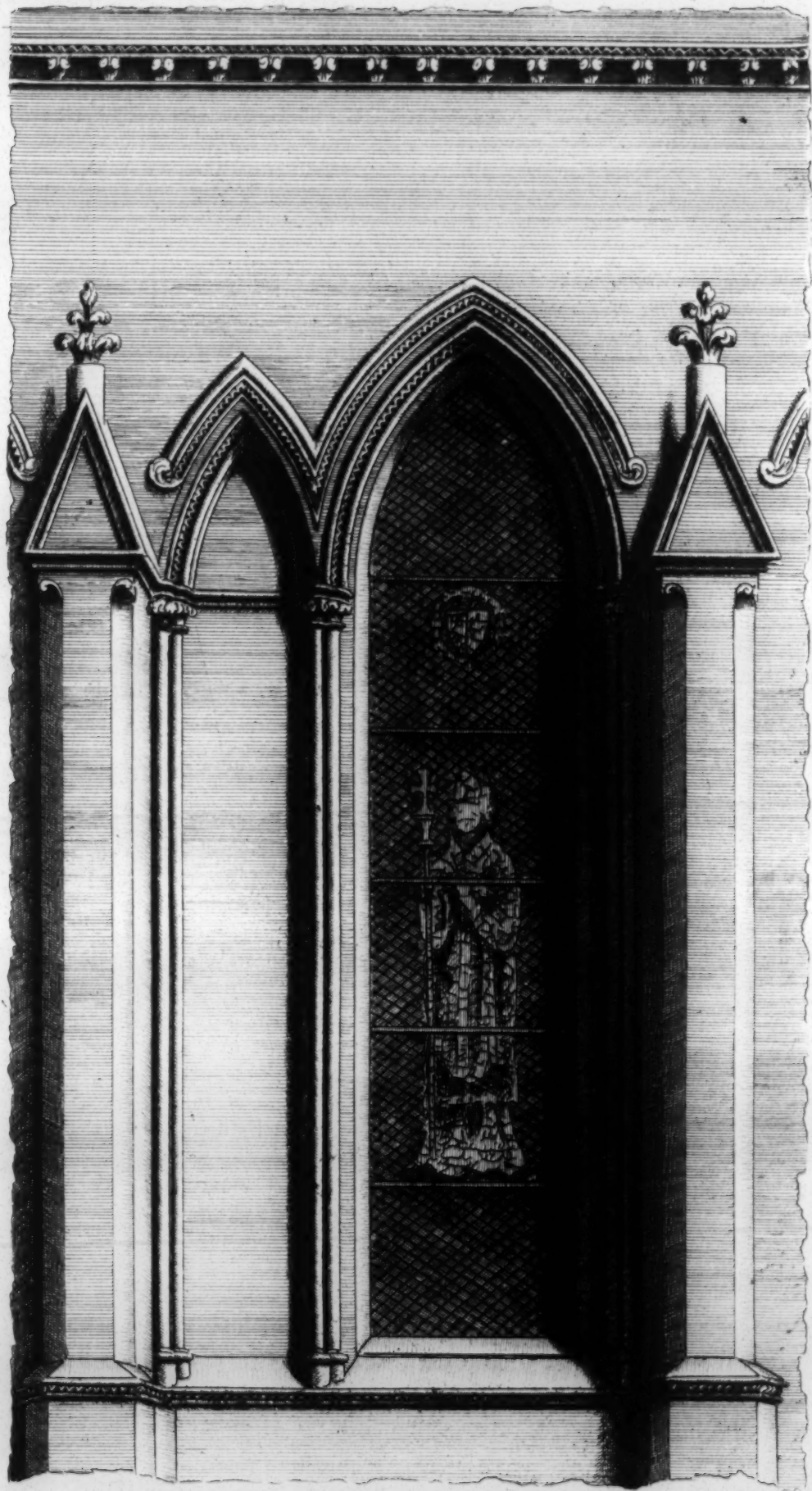




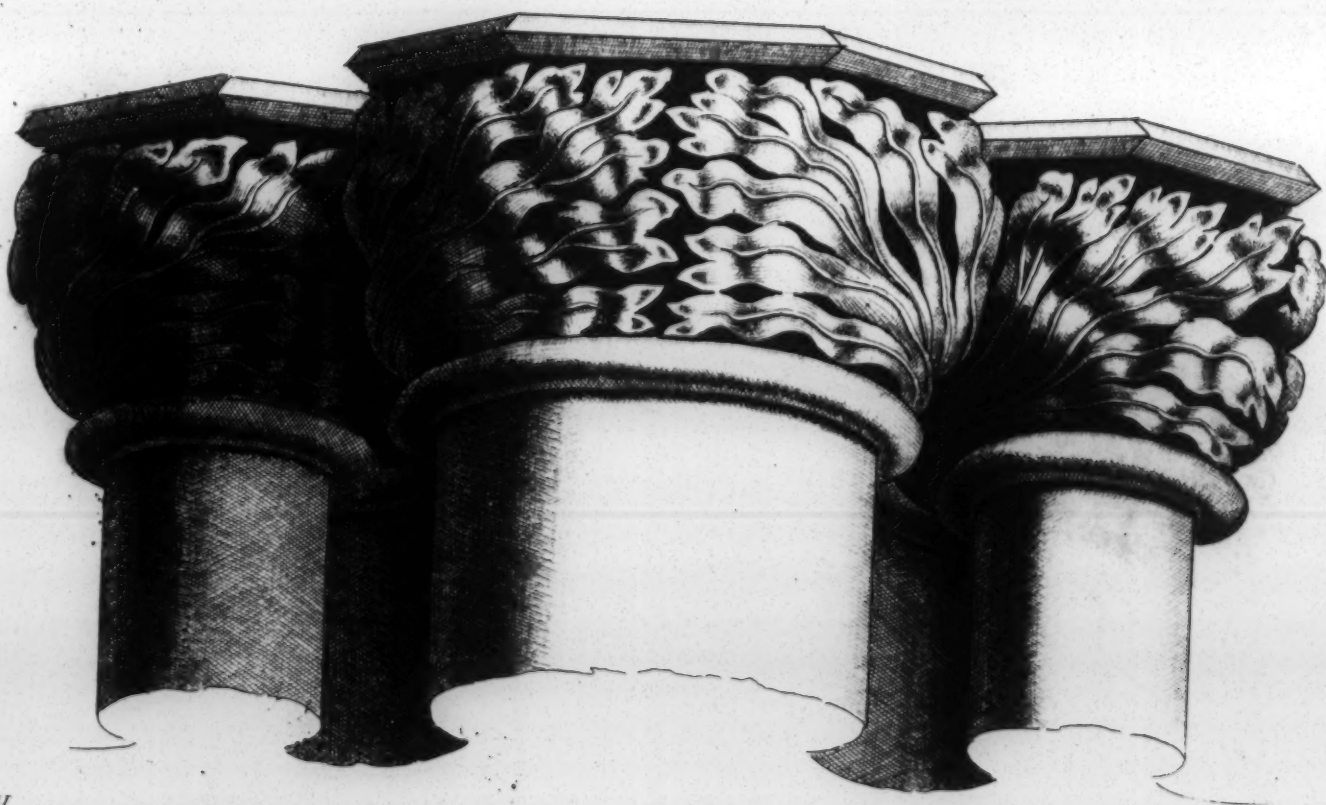
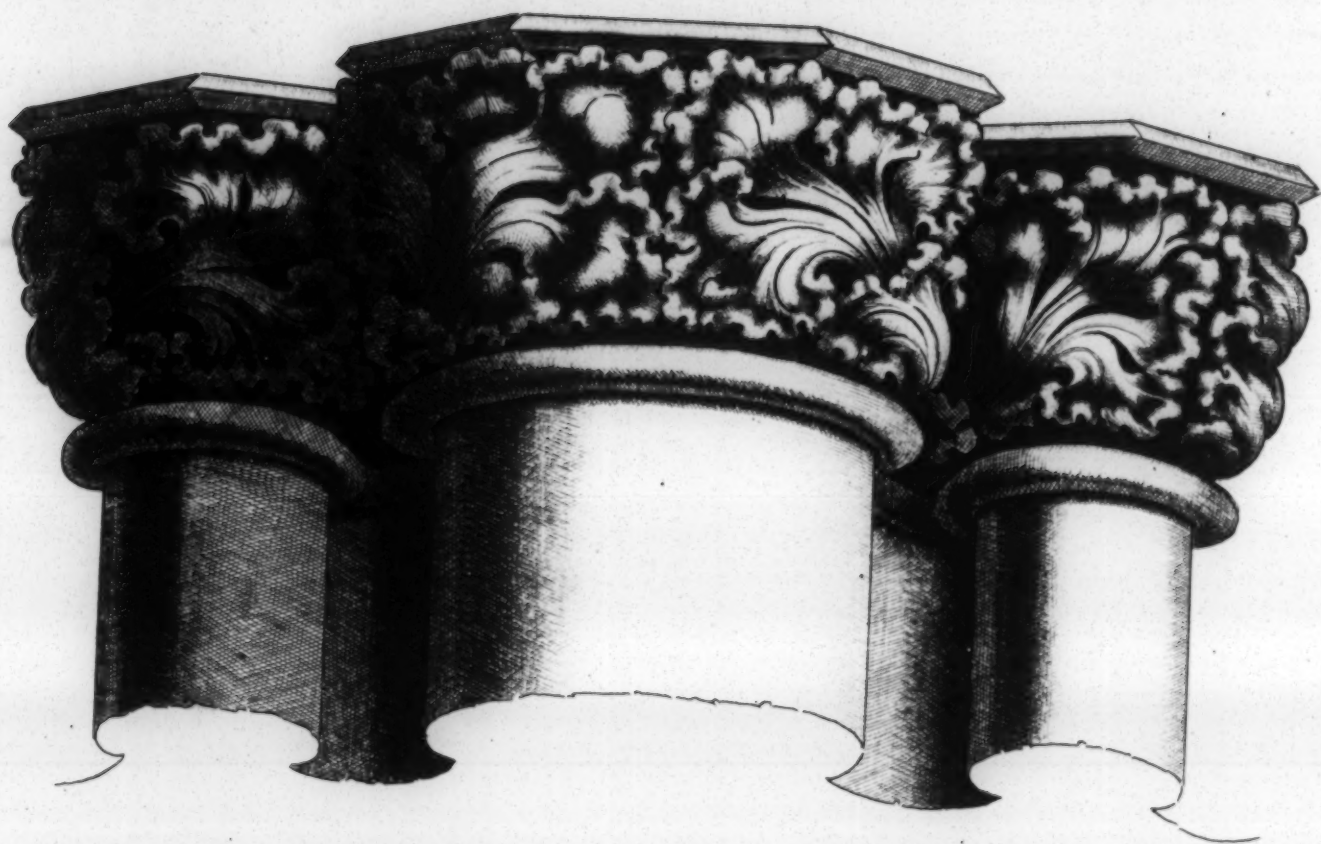
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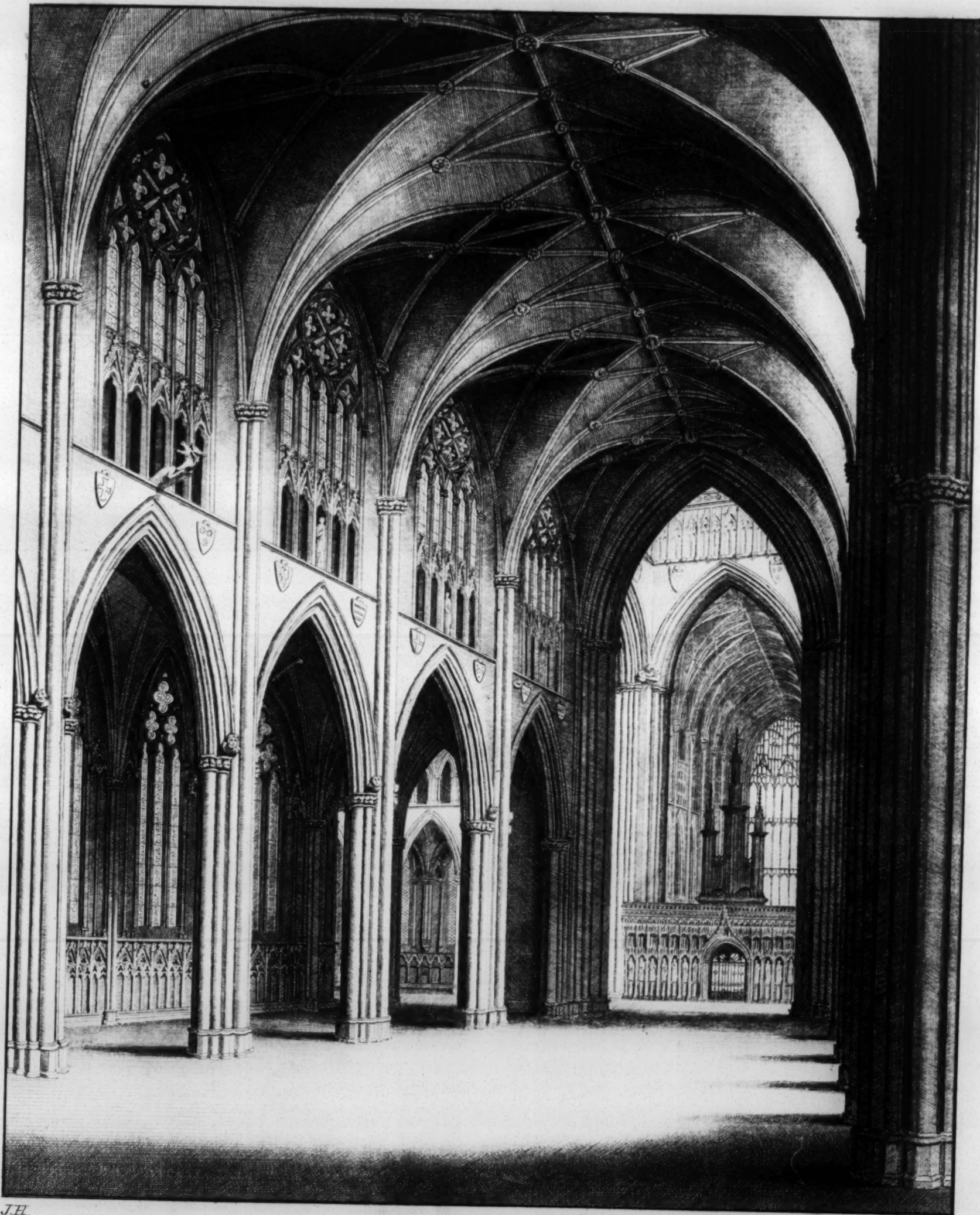














J.H.

Pl. 105.



